TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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MINNIE MADDERN FISKE

FROM LONDON AND PARIS.

[*Special Correspondence of The Mirror.*]

LONDON, July 5.

Charles Frohman, now in London, but about to leave for New York, is emboldened by the emphatic success of The Girl I Left Behind Me at the Adelphi to put a number of other American plays upon the London stage, notably pieces by Augustus Thomas, William Gillette, and Henry Guy Carleton; and the position of William Lestocque as London representative of Mr. Frohman is increasing accordingly in importance.

If I am not mistaken from estimates I have formed based upon Mr. Frohman's point of view of the Anglo-American theatrical state of affairs, he feels that he has matters thoroughly in working order that British plays may come into his hands; and he is preparing actively to to turn about and turn over our dramas upon London and thence upon the English provinces. In a word, Charles Frohman, having grasped the plays and players at home, has his eye acutely directed upon London as a base of operation, and it behoves Messrs. Abbey and Grau to beware.

It did not take Charles Frohman long to shoot to the front in America, a country which might have "hustle" woven into its flag. It will take him much less time, I predict, to make the design of the English theatrical fabric markedly Frohmanesque.

Mr. Frohman, like everybody else, has found the London theatres unproductive this season, at least so far as American possibilities are concerned. The principal London playhouses are given over to revivals, and this is due to the fact that new material put forward of late is neither brilliant nor novel.

Edward Harrigan is here, making his initial European trip. He looks in the best of health and is in capital spirits. He tells me he is much disappointed in London as a field for the discovery of new stage characters. After taking a ride through Cheapside, Soho, and Whitechapel, he thinks it is easily evident that the characters are there; but they are so thick-headed, and, in common with almost all Englishmen, so laconic, that it is practically impossible for Harrigan to get any information out of them. Paris he prefers to London. The buoyant spirit of the French appeals to him. He proposes in his next play, upon which he is about to set to work, to locate the first act in Paris, the second in London, and the third in New York.

Mr. Harrigan will begin his next tour in Philadelphia in September. He has dispensed with the services not only of Mrs. Yeamans, as has been announced by THE MIRROR, but also of John Wild and, in fact, of all the old favorites, except Sparks and Fisher, and his next tour will be made with a much smaller company.

Herbert Blackmore, the London play-agent, has read the libretto and heard the score of R. A. Barnet's latest burlesque, Excelsior, Jr., which is to receive its first professional production in America at the opening of Hammerstein's Olympia in New York under Edward E. Rice's management. Mr. Blackmore writes to me under date of July 3: "I think Excelsior, Jr., remarkably good, looked at from all points of view. There is money in the piece. Both Mr. Lowenfeld, of the Prince of Wales's Theatre, and Mr. Greet, of the Avenue, are desirous to inspect it."

Bolossy Kiralfy took me through The Orient at Olympia. I have never before seen such a large stage nor one containing so many ingenious mechanical appliances. The scenery is moved by machinery, and the portion of the stage exposed to the view of the audience measures 180 feet in breadth. Two thousand five hundred people are employed at Olympia, and of these 1,800 are engaged in the performance.

Bolossy Kiralfy has not, I am enabled to state with authority, abandoned America—the scene for him and his brother of so many spectacular triumphs and vicissitudes. The Orient is by all odds the most elaborate and effective spectacle he has yet devised—far eclipsing, for instance, The Last Days of Pompeii, and The Fall of Rome. Provided buildings or grounds large enough to contain it are discovered, it will be seen before long in New York and other of our cities.

John Hare is enjoying at Park Crescent the first vacation he has had in a long time. His tour of the English provinces will begin in a fortnight, and then he will start for our shores.

C. H. T. Helmsley, who was in New York last Winter to meet Mr. Hare's American manager. Clarence Fleming, will accompany Mr. Hare to America on his tour as private secretary.

Ted D. Marks now appears like a French count. He has engaged for Oscar Hammerstein's to be Olympia Music Hall in New York one hundred and forty-five vaudevillists, headed by Yvette Guilbert. I did not confide to Mr. Marks that Mr. Hammerstein had told me that although the faithful Marks had forwarded to him a list of the names of the specialty performers engaged, the connecting link between Harlem and New York had not glanced at it. "Why, look at the names," said Hammerstein; "they are all engaged; it can't be helped."

George Fawcett and his newly-made wife, Percy Haswell, are in London on their wedding tour, the latter acting as a member of Augustin Daly's company.

Elaine Eilson, for many years under Charles Frohman's management, signed with Daly just before he left for England, and is here with the company.

I met Edna Wallace Hopper on Regent Street. "DeWolf is so busy preparing for next season that he can't leave New York," she said. "I don't believe he will even be able to get to Manhattan Beach; but I was thoroughly tired out, so here I am, all alone!" Mrs. Hopper is now in Paris.

The report published in several American papers to the effect that George Alexander, of the St James's Theatre, contemplates a tour of America in the not distant future, is erroneous. "The trouble is," says Mr. Alexander, "that I have no plays; they have all been acted in America—as, for instance, The Idler, The Second Mrs. Tanqueray, Liberty Hall, and The Masqueraders."

Louise Beaudet, that blithe being who leaps nimbly from tragedy to drama, to comedy, to comic opera, is in London. She sends me word that she has received a capital offer from Charles Frohman to originate next season a part in a new play for which he believes she is especially fitted.

Mary Hampton is in London, attended by her canfidante, Ella Hugh Wood. Miss Hampton received an offer from Nat C. Goodwin to be his leading woman the coming season, playing sixteen weeks in New York, and also an offer from Sol Smith Russell. She prefers, however, to continue to play Rosamund in Sowing the Wind.

There is a prospect that Edwin Arden's melodrama, Eagle's Nest, played more than two thousand times in the United States and Canada, will be seen through the English Provinces, opening on Boxing Day.

It is reported here that Willie Edouin, of A Bunch of Keys fame, is in financial shallow waters.

E. H. Sothern sailed for New York on the *Normannia* to-day.

Marcus R. Mayer is making his annual visit to London. As yet he has made no arrangements for '95-96.

Nelson Wheatcroft, the silver-haired orator of the Empire School of Acting, has made a flying trip to England in search of recreation.

Carrie L. Keeler, of the Sowing the Wind company, has left London for Liverpool.

Among those I see about town are M. B. Curtis, Mrs. Frank Leslie, Edward Michael, Carl Haswin, Charles Bradshaw, Mr. and Mrs. Lewis Baker, Mr. and Mrs. Al. Canby, Agnes Miller, Maxine Elliott, and Vincent Sternroyd.

William Faversham, of the Empire stock company, has left London with his wife to visit relatives in Devonshire. He is rather in love with regard to his part in Bronson Howard's new play. This is why: at last it is to be known what becomes of him in the last act! "In Geoffrey Middleton, Gentleman, Aristocracy, and The Masqueraders," says Faversham, "I vanish in the last act nobody knows exactly where, and in John-a-Dreams I go over the waves in a small boat to ——? Well, when I first heard the scheme of my new character, I immediately asked: 'What becomes of me?' 'Oh,' was the reply, 'you are er-er-supposed to die!'"

There are two successes in the Paris theatres: the revival of The Friend of Women, by Alexander Dumas, fils, at the Theatre Français, and The Hotel of the Free Exchange, an outrageously funny farcical comedy, at the Nouveautés.

Following the example of James Gordon Bennett, who directs the New York *Herald* from Paris, Harry Hamlin is in Paris managing, by means of the cable and a code, the Grand Opera House, Chicago. Handsome Harry has turned into an inveterate Boulevardier. His athletic frame may be seen nightly leaning over a glass on the Avenue des Italiens or the Rue Royale.

An early riser in the vicinity of the Champs Elysée is sure to see among the many gaily bloomered cycling girls, the forms of Frank McKee and Harry Conner, riding their "bikes" with an ease and swiftness that piques the Parisians.

Otero, the Spanish dancer, a failure in America and not a great success here a year ago, is now the most talked about woman in Paris. She is reported to own more jewels than any other feminine celebrity. A story reaches me by way of the Riviera that she and Lione de Pougi—a Parisian professional beauty—were at Monte Carlo recently, and at a ball given there, to which they were both invited—the word was passed around that they would then and there determine which of them possesses the more jewels. Otero entered first. Her hair, neck, arms and bosom ware ablaze with brilliants. Quite a while afterwards came Liane de Pougi. She wore a plain white gown; a rose was in her waist. Behind her respectfully walked a manservant bearing a tray on which were laid out all her jewels.

Clyde Fitch has gone to Brittany to put the last words into the dialogue of Major André, his comedy for Sothern.

The music halls of Paris offer nothing in the way of exceptional ability or originality. The sensation of the week was the debut at L'Horloge of the Black Patti on July 4. She sang as well as I have ever heard her sing, and the audience was genuinely delighted.

At the tea tables at Maxim's the other night I saw Corinne and Mrs. Kimball, Francis Wilson, Fougère and Paulus. The two latter send regards to American audiences.

"Yes," says Yvette Guilbert, in her mellifluous French; "I am surely going to America this time—Mr. Morris and I have signed and sealed the contract. Will they like me over there? At least, I hope so. I have striven in my songs and method of singing them to be unique, and I think that is what leads to success, don't you?"

Then again, after singing one of her naughtiest ballads with her most naive expression, Guilbert said:

"How did I begin? Well, first of all, I was a dressmaker's model. I used to wear wraps so that ladies could see how they would look in them. But I became tired of that, and one night, at a concert hall, I said to myself: 'Here *chanteuses excentriques* are all alike; they sing naughty songs with a naughty tone and expression. Why not be different, and sing them with perfect naiveté.' And I did so!"

Nina Farrington, formerly of the Casino, Academy, and Bijou, has become a resident of Paris. "I think it the jolliest place in the world," she tells me, "and here I shall live until I end. But I shall make a flying trip to America every Winter." Miss Farrington has had an offer to appear at the Folies-Bergere.

Brentano Brothers have just placed upon the street in front of their handsome bookstore on the Avenue de l'Opera a stand containing an odd dozen title-pages of the leading weekly papers of the United States. They include *Harper's Weekly*, *The Spirit of the Times*, *Town Topics*, *Puck*, *Judge*, and the only theatrical paper, THE DRAMATIC MIRROR.

FREDERIC EDWARD MCKAY.

A CHAT WITH JULIUS STEGER.

A MIRROR man ran across Julius Steger the other day on Broadway and the young baritone chatted pleasantly about his plans.

"I came over here for a few weeks to see some friends," he said. "I find I have more invitations than I can possibly accept, and I'm off now to spend a few days at J. Charles Davis' country place.

"The reports spread here recently concerning Miss Tempest and myself are absolutely without foundation, as I told your correspondent in London. The report was started by malicious persons and is simply the finale of a systematized effort to do me an injury. I cannot account for the animosity shown towards me in certain quarters in any other way. As an artist, I am willing to stand or fall on my merits. My work, both as an actor and as a singer, has received the endorsement of some of the best known managers in the country, and several of them have expressed, in the warmest of personal letters, the fullest confidence in me.

"For the next two years I shall be under the management of George Edwardes, and I shall sing the leading baritone part in His Excellency. When Mr. Edwardes first approached me for this part I hesitated to accept it, thinking that, as usual, he would only be willing to sign for the run of the piece. He heard me go through the part together with W. S Gilbert, Al. Hayman, and other gentlemen interested in the production, and when I had finished he told me he was ready to sign with me for two years. Not only that. Mr. Gilbert, who was never known to change a line of his libretto, consented to elaborate the part, to write additional lyrics, and to give me a new solo.

"It is more than probable that Mr. Gilbert will come over to superintend the American production, which will take place at the Broadway under the direction of Al. Hayman and Charles Frohman about Oct. 12. I myself shall return to London on the *Normannia* on Aug. 15."

MANAGER CAMP IN TOWN.

James B. Camp, manager of the Grand Opera House and business-manager of the Auditorium and the Fireworks Amphitheatre, Louisville, Ky., was in town last week, and was greeted by his many friends in New York.

Mr. Camp, who has been graduated to theatrical management from the school of the theatre itself—he began his career as a call-boy and finally became one of the most valued members of the stock company of the late Barney McAuley, in Louisville—is to-day as intelligent and enterprising a manager as this country boasts outside of New York city. He has made a study of the needs of the theatre and the comfort of the public, and his Grand Opera House is in many respects a model house of amusement. It has every convenience for comfort, and so far has Mr. Camp gone in his solicitude for his patrons that he regularly has a physician in attendance, as well as a room in the theatre supplied with medicines, etc.

"I have booked some of the very best attractions for next season," says Mr. Camp, "and have open but a few dates, among them a part of September, which I am holding for the very best attractions, as during that time the races occur and the National Encampment of the Grand Army will take place in Louisville. The citizens' committee appointed to arrange for the latter event have appointed me chairman of the committee on amusements, and aside from any personal desire in the premises I wish to proceed carefully in selecting the entertainment for that time."

The amusement business in Louisville has been practically raised to a condition of prosperity since Mr. Camp entered management here. By his good faith with his public he has won confidence, and it is known that he performs all that he promises. The Grand Opera House is a handsome theatre, chastely decorated, that will accommodate about 1,700 persons, and his prices are popular, running from 25 cents to $1.

MADAME MODJESKA'S TOUR.

Madame Modjeska, who under the able management of Frank C. Perley will begin her American tour on or about Oct. 1, is still in Europe, where she has met with a remarkable reception during the past season.

Mr. Perley has completed her route for the coming Winter, and anticipates a larger business for this accomplished actress than she has ever before enjoyed in this country.

The company will surpass in excellence any that has before supported her. All of the principal cities of America are included in the route, and the success which has greeted Modjeska in Europe has tended to enhance the interest throughout America which is always shown in the appearance of this famous artist.

FREDERIC BOND'S TOUR.

The initial tour of Frederic Bond and company will begin on Sept. 2 at Newburg, N. Y. For the last three Summer seasons Mr. Bond has headed the stock company at Washington, where he has been very successful. Shaw and Bradford have secured for Mr. Bond the rights to Gunter's comedy, Fresh, the American, and this will be made the feature of the repertoire.

PROFESSIONAL DOINGS.

The one hundredth performance of Trilby was given at the Garden Theatre last Wednesday night. The event was marked by the presentation of handsome colored photographs, mounted on glass, of Virginia Harned as souvenirs.

Charles S. Abbe has closed an eight weeks' engagement in support of Frederic Bond at the Grand Opera House, Washington, and has signed for Mr. Bond's company for next season.

Charles E. Young has closed as business manager of William Morris' open-air production of As You Like It, and is in Buffalo for the Summer, with headquarters at the Tifft House. Mr. Young has not yet perfected plans for next season, but is negotiating for a New York comedy success that he expects to put out.

Mary Peters, an English actress who has traveled for several seasons in this country, was taken to Bellevue Hospital last week, and there adjudged to be insane. She was sent to the city asylum.

Rhéa has signed a contract with Rich and Maeder to tour next season in Josephine and her new play, Nell Gwyne.

George Osbourne was called from his farm in Fresno, Cal., to take the part of Alexander Armstrong in The Senator, produced by the Frawley company at the Columbia Theatre, San Francisco.

Lindsay Morison and Rose Bregazzi were married in Cleveland, O., last week. The groom is a member of the Murray-Lane Opera company and the bride a resident of Washington.

Billy Van's Minstrels will open season at the Grand Opera House, Dayton, O., on Aug. 15. The company will number forty. A feature will be the parade with distinctive costumes for each of its three sections. Robert Carmichael will direct the band, and John W. Vogel will be in advance.

H. J. Leslie has engaged Fred. Edwards to superintend the production of Dorothy at Lake George. Mr. Edwards used to be with Mr. Leslie in London.

Joseph Buckley, who has been in town for a few days on business connected with Otis Skinner's tour, has returned to Boston.

Louis Lester underwent a serious operation at Roosevelt Hospital on July 8, and is slowly recovering from its effects.

Irene Verona telegraphed from Chicago last Wednesday, contradicting the report that she had signed with the Schiller Theatre company or any other manager, "responsible or otherwise."

Owing to a slight error in last week's MIRROR, this list of those already engaged for Hoyt's A Trip to Chinatown, in which Laura Biggar and Burt Haverly will star under the direct management of Taylor, Conant and Garrison, comprising the H. S. Taylor Managers' Exchange, is published: Alfred Grant as Slavin Payne; Sidney De Gray as Rashleigh Gay; John Brann as the waiter; Rose Lee as Flirt; Grace Burgess as Isabelle Darre; and Octavia Barbe as Tony Gay. Jack S. Sanford will be the business manager. Rehearsals will begin Aug. 20, under the direction of Julian Mitchell, at Hoyt's Theatre. The season will commence on Sept. 2, in New England.

Joe Flynn will star next season in a three-act comedy written by himself. The company will be under the proprietorship of John F. Fields, and will be under the management of Mr. Flynn's brother, James D. Flynn, who has had charge of his interests for four years.

Ben Teal has been engaged to stage The Great Diamond Robbery at the American Theatre.

Leontine Stanfield will soon publish several new songs. Her latest production, "From Out of the Past," is said to be quite successful.

The Oriole Opera company, which opened in St. Joseph, Mo., twenty weeks ago, is now routed through the Dakotas and Minnesota, and is said to be doing a good business.

Thomas F. Adkins, manager of Sylvain A. Lee, mesmerist, writes that he has just closed a season of two hundred and fifty weeks in Canada, and that his next season will open in New York State in September.

Adelaide Randall has made a distinct hit as a member of the New York Comic Opera company.

Executions for $467 against Rose Coghlan were served on her recently by Deputy Sheriff Carraher, at Arrochar, Staten Island. One is for $346 in favor of Courtenay Thorpe on a note made by Miss Coghlan, at Pittsburg, on May 4. The other is for $121, in favor of Bruno Loewy, for counsel fees in the suit brought against Miss Coghlan by Beatrice Moreland.

The reproduction of the D'Avenant bust of Shakespeare, which formed a supplement of THE MIRROR of May 25, has been taken as a model for a large medallion to ornament the proscenium arch of Lothrop's Grand Museum in Boston. Artist Arthur Greenus is doing the work.

Dick Bird, a Georgia negro who went to Buffalo a few months ago with the Buckeye Quartette, which disbanded for lack of employment, brooded over his troubles and went insane in that city last week. He imagines that he is to be returned to slavery.

Jeannette St. Henry's vacation at the Oriental, Manhattan Beach, was summarily cut short by her acceptance of a tempting offer from Manager Harry Askin to originate the part of Absinthia in Carroll and Kerker's new comic opera, Kismet, at the Tremont Theatre, Boston. Miss St. Henry made a decided hit by her charming and graceful performance of the role, and her dainty and artistic singing added much to the success of the piece.

Alfred H. Varley, who for the past four seasons has been managing Blue Jeans for Rosenquest and Arthur, is at liberty to negotiate with first-class star or attraction. Permanent address, Ninety-sixth Street, Shore Road, Bay Ridge.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."

ANOMALY is to be met in every phase of existence. Many a man in gilded equipage cannot sign his name, or if he can make his autographic mark it is hieroglyphic. And many a man who knows literature and languages is out at elbows as well as out of occupation. If I remember correctly, some naturalist has gone so far toward proof that exceptions prove natural rules as to produce a white blackbird.

The theatrical profession is not without its anomalies in one branch or another. There are so called actors who cannot act; so-called managers who cannot manage; and so-called playwrights who really cannot write plays. I saw yesterday, for example, a letter from a self-styled playwright in a Western city, who announced that he was organizing a company to produce his pieces next season, and who in the final paragraph of his missive remarked with pen and ink as is here literally set down: "Our engagement shall first start in the month of Oct. 1895 season. I am booking my company at my old reliable home, where I set from morning till sunset Below the trees and among Roses passing my time awaiting writing."

This gentle, poetic, and probably imaginative manufacturer of plays will find more roses in his backyard than he will discover on the theatrical road. But that will be another story.

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There is even anomaly in the writing of this person. From his acrobatic syntax one might have expected that his orthography would disclose an originality not recognized by the books. But he spelled all his words according to honored precedent.

And speaking of spelling, I am moved to say a word about the reform now agitating certain persons who think there are too many letters in certain words, and who have asked cooperation in correcting what they deem to be harsh inconsistencies.

These reformers have gone so far as to interest a metropolitan publishing house which promises, if a reasonable number of outside houses will follow its lead, to introduce the new spellings agreed upon in all its publications; and circulars have been sent out with a view of getting a consensus of opinion on the subject.

The list of words the new spelling of which these reformers hope will serve as an entering wedge that will split orthographic custom includes the following: "Abrest, adulterin, aquilin, autograf, aw, beutiful, befrend, bewich, bluf, brekfast, buxum, bygon, camfor, chaf, defness, derth, docil, dredful, endevor, gazel, gard, handcuf, hypocrit, jelousy, fantom, farmacy, rime, thred, thret, thril, trechery, yern."

Thus, if these spellings were adopted, a love-letter sentence might be formed out of the above examples like this. "I send you mi autograf, mi beutiful, bewichin, buxum yet docil gazel, and I shall gard your image with no fantom of jealousy," etc.

I should hardly dare to pen my tender regards to one of the other sex in words thus clipped, lest she should have a contempt for my early advantages. For a class of correspondents who spell by ear, and who have up to this time cut no figure as writers, this new system will be a boon.

For me, in the language of Artemus Ward—or was it Josh Billings?—this is "2 mutch."

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An anomalous incident came to my observation the other evening. I was walking on upper Broadway, above the Long Acre Square, when I noted two young women bound down town afoot. They looked like soubrettes—how that descriptive term has been abused!—who had from more than one season on the road found out that life is neither halcyon nor rose-strewn. They were well dressed, though not gaudily, and gently behaved. But their faces showed lines of care that never ought to be seen save on faces that have undergone the stress of years. I should judge that they were walking to save car fare. Yet on one corner, where a dirty, withered beldame ground an asthmatic organ, they stopped and each dropped a penny in her extended tin cup; and on the next corner, where a blind man stood in helpless and pathetic pose, they each dropped in his outstretched hand another penny; and yet again, on the next corner—for the whole fraternity of beggardom seemed to be on duty on this evening—where a woman leaned against a lamp-post with a wailing child, they again took from their slender purses pennies that they ill could spare.

There was not an honest or deserving beggar in the trio thus assisted. There was not one of the three, probably, who had less money than these young women, who, despite experiences that would ordinarily seem to arm them against imposture of every kind, opened their hearts at the very appearance of suffering.

That the beggars were skilful actors I saw as I retraced my way. The woman with the child, as I approached, assumed a whining, crooning tone to quiet the unfortunate little one, who seemed quiet enough before, and whose wailing, again resumed, was probably enforced by a pinch. The pretended blind man was in the shadow of a corner building, taking a nip from a flask. As I approached the old woman with the organ, she dropped from an erect and vigorous position to one of weakness and decrepitude, and her miserable instrument, before silent, resumed its occasional and melancholy note.

Truly, "the web of our life is of a mingled yarn."

JAQUES.

SHOP TALK.

There's one good thing about Max Nordau and his "Degeneration," anyway. We are all going to the demnition bow-wows together. It's not the stage and the drama alone that are going to decay and unwholesomeness, as we have been told by writers time out of mind. The entire human family is in it; that's one consolation. We're no worse than the rest of the species.

Only we've been at it longer; or, rather, the rest of the world wasn't found out so quick. It had to wait for Nordau to be born. The fellows who wrote and write about our degeneracy, decline, and decay seem to have been born always, and, by a strange coincidence, it is the same disease now that has always been degenerating us. Funny, isn't it? How well we stand it?

Colly Cibber in his "Apology," speaking of the increase in the number of London theatres, says: "The extraordinary number of course reduced them to live upon the gratification of such hearers as they knew would be best pleased with public offence. They were reduced to have recourse to foreign novelties. L'Abbe, Balou, and Subligny, three of the most famous dancers of the French opera, were brought over at extraordinary rates to revive that sickly appetite which plain sense and nature had satiated." And later on he speaks of throwing abroad "improper maxims" and "indecent jokes."

Here is a paragraph which, with a slight juggling of names, might have appeared in last week's MIRROR, yet it was written by William Dunlop sixty odd years ago: "It is to two American actors, Messrs. Forrest and Hackett, that we are indebted for (which we hope may become a custom) the encouraging of American dramatists, by offering liberal remunerations for works of talent. The managers of our theatres, while they are such as they have been, looking only to the treasury, are not even obliged as the London directors are, to employ translators or playwrights hired by the month to produce plays to order. The London translator suits the French play to the English market or the caprice of the English manager, and it must be given to us in America in the same shape, however mutilated or deformed, because of its cheapness. We owe to Messrs. Forrest and Hackett an example, which may induce even managers to call forth the latent talent of the country, and raise up a patriotic drama."

Delightful Charles Lamb (would he might return in the spirit for a tilt with Howells!) thus railed against stage "realism" seventy odd years ago: "We have been spoiled by the exclusive and all-devouring drama of common life, . . . where, instead of the fictitious, half-believed personages of the stage (the phantoms of old comedies) we recognize ourselves, our own brothers, aunts, kinsfolk, allies, patrons, enemies, the same as in life. We carry our fireside concerns to the theatre with us. We do not go thither, like our ancestors, to escape from the pressure of reality, so much as to confirm our experience of it. We must live our toilsome lives twice over." Poor Lamb! How he would kick if he knew what he had missed by not living in these days of "atmosphere." At a recent benefit performance of one of the old comedies, given in this city, it was shown how a "star cast" could slaughter a good comedy. Local critics were united in their verdict, but manifestly unable to account for the fact. They should ask some of their older confreres, Wheeler, for instance, to recount his impressions of "star cast" benefit performances. They are invariably bad, for obvious reasons. The stars are out of their orbits. One of the worst performances of The School for Scandal I ever witnessed was given some years since in New York, by a cast of stars, famous in two continents. I have seen the comedy better played by a Western traveling company, and I was a member of the company, and Henry E. Abbey was the manager, and I was then a "prairie actor," and Abbey was just cutting his managerial eye-teeth. And, dear me! how fast he did cut 'em!

Boucicault once told me that the worst performance of London Assurance he ever witnessed was in London twenty odd years ago. It was a star cast, for a charity benefit. The cream of each company then playing in the metropolis was "skimmed" to strengthen the cast. Boucicault said had the piece been cast in its entirety to any one of the companies represented, the performance would have been immeasurably superior.

The "palmy day" fiend isn't dead yet. There was a column and a half lament from him in one of last Sunday's papers. I devote an hour or two daily at The Players trying to locate the palmy-day period. I doubt whether there has ever been a book written about the drama, in any language, worth reading, which may not be found on the shelves at The Players. From Sophocles to A. Y. Pearson, we've got 'em all. And they all pipe the same old tune. Possibly I should except Sophocles and Thespis. But I have no doubt that their failure to go on record as palmy-day wailers was owing solely to the absence of records to go on. Daily papers and magazines were not in evidence to any great extent during the Thespian era. If we place the palmy age of the English stage at a time when it was most prolific in the great celebrities of its traditions, Garrick, Quinn, Barry, Cibber, Cooke, Kemble, Foote, we find that the drama was grossly licentious. Men of fashion and title lolled in the dressing-rooms of the actresses, who gloried in the shamelessness of their private lives. There are well-informed people who maintain that the English stage of the nineteenth century, in so far as the morality of its women is concerned, is not much of an improvement on the eighteenth century standard.

Certainly there is food for reflection in the fact that the English actress who has been pecuniarily more successful than any other visiting America during the past decade, found her personal respectability to be the most novel, and widely quoted of any of the advertising schemes of her wideawake manager. The prevailing social conditions that created and continue to maintain these customs abroad, have no application on this side of the Atlantic. We have no caste, and no aristocracy, save that of social purity and mental worth. The names of honored wives and noble mothers are the bulwark of our profession in this country, and no doors which they would care to enter are closed against them. But dear me! this isn't what I started to say. Where was I at? Oh, yes; decadence, or degeneracy, synonymous terms. From Garrick and Kemble to Nobles is quite a jump, but I feel equal to it. In 1867 an event of more or less importance in connection with the history of the drama in this country occurred. I went on the stage. My friend Colonel Brown will verify this at the proper time, I trust, in his history. There wasn't much said about it in New York at the time because it occurred in Leavenworth, Kansas, and I acted only a thinking part. But my earliest memories of professional life are associated with slurs at the then prevailing conditions as compared with the palmy days of the past. Our first "star" was a lady who appeared in the "legitimate." That of course in those days meant The Hunchback, Romeo and Juliet, The Honeymoon, Fazio, etc. She wasn't much of an actress. She had been a walking lady at Louisville or Nashville, during the war—and gained some notoriety by figuring as a Confederate spy, or Union spy, I'm not quite sure which. Anyway she couldn't act a little bit, and the "spy" gag somehow didn't seem to pull 'em. That's how I never got my first week's salary. But that's another story. "They don't want *acting* in these days," she would say. "What they want is banjos and break-downs." And now who do you think was the innocent cause of this outburst? This wail of artistic indignation, resounding like an echo down the corridors of time? Who but Lotta. She had just come from California, and John McDonough had brought her out in The Seven Sisters. The papers were filled with her impish ways, her "twinkling "feet" and tinkling banjo. The theatres were filled with people who knew a new thing and a good thing when they saw it.

And right here is where I want to take off my hat to the two best abused little women on the American stage, Maggie Mitchell and Lotta Crabtree. Their careers have been an honor to the stage and a crown to womanhood. Each has been distinctly the founder of a school. Their imitators have been as the sands upon the shore; their rivals, as springs in Sahara. Of course, Lotta has not fulfilled the measure of public expectation to the extent that her sister in art has done. Still, there is time, and certainly it would be little less than a national calamity should the species become extinct.

Last night, at The Players, I heard an old actor and a very good actor, damning the "commercial" manager. And he seemed surprised that I failed to agree with him. "I am astonished," said he, "to hear you argue in defense of this new order of things. You for twenty years an actor-manager." "I have accepted the logic of events," I replied. "I was an actor-manager just five years too long. When I began nearly all stars were their own managers perforce. The combination system was in its infancy. Comparatively little capital was employed, and only routine work required. The infant has grown to a giant. Millions are invested where thousands sufficed before. Old city halls have given place to superb modern theatres throughout every State and territory. The investment of so much capital logically implies the employment of business methods in its manipulation. People who invest their money will, as a rule, require business men to handle it, with a view to its increase. And actors are not business men. That is, *good* actors cannot be permanently successful as business men. The artistic temperament and the business instinct are antagonistic. Witness the disastrous failure attending the one managerial venture of the founder of this club. As an actor he recouped the fortunes lost in management. In this connection, keep your eye on that good actor who has just assumed management in Thirty-fourth Street." "Nonsense," replied my friend, "some of the leading theatres of New York and Brooklyn are successfully managed by actors. Sanger, Pitou, and Knowles are all actors." "Granted: But I said *good*." "Ah!" and then my friend became thoughtful.

And here I want to say to Messrs. Sanger, Pitou, Knowles, *et al.*, that all well-established rules are emphasized by exceptions.

MILTON NOBLES.

BROADWAY.

I like to watch the gaily dressed
Parading down Broadway,
From Twenty-third to Thirty-third
You'll see them any day.
But Saturday, at four o'clock,
It seems to me the best;
I meet my friends and chat with them
And laugh and joke and jest.

I like to see the gaily lighted
Shops upon Broadway,
The pretty things displayed therein
To further Beauty's sway.
The pretty dresses, pretty capes,
The pretty hats girls wear;
And what is more, the pretty girls
Themselves are often there.

Few folk could know the pangs I sometimes
Have upon Broadway,
I meet an actor who has seen
Ah, many a happier day!
But now, poor chap, he's down on luck;
His clothes are shabby—rent,
And what is more he hasn't got
A red darnation cent.

And now I've reached the farthest point
I care to, on Broadway.
It isn't right to go beyond—
Well—Forty-second, say.
I take the cable car which brings
Me home, with clanging song:
And after dinner "she" will sing
To me her latest song.

SCORSON CLARK.

GOSSIP OF THE TOWN.

The above picture is that of Jennie Reynolds, who has replaced Flora Irwin as Mrs. McFadden in Thrilby, successful at the Garrick Theatre. Miss Reynolds scored an instantaneous hit in character songs. She made her debut five seasons ago in Our Irish Visitors, and later appeared in leading vaudeville theatres throughout the country. In private life Miss Reynolds is the wife of Mark Murphy, in whose play, O'Dowd's Neighbors, she originated and played the leading role of the Widow Riley. Miss Reynolds is a handsome as well as an accomplished woman, and has a soprano voice of wide range and rare quality, which she has been cultivating during the past season under Miss C. Evans, of the National Conservatory of Music. Miss Reynolds is a graduate of Mount St. Vincent Academy, and during her five seasons on the stage has made rapid progress. She evidently has a great future.

Wagenhals and Kemper produced A Midsummer Night's Dream in Fairmount Park, Kansas City, last Monday night before a large audience. The players, costumes and scenery are said to be the best ever seen in that city in connection with this play.

Josephine Cameron has been lying dangerously ill from a fibroid tumor at the Woman's Hospital for the past eight weeks.

It is said that J. Earl Wagner, of the Washington Baseball Club, will back Tim Murphy's starring tour in A Texas Steer.

Henry Winfold and Frances Smith, members of the Black America company, were married at the City Hall in Brooklyn by Alderman Walsh last Wednesday.

Robert Barrett and wife are doing dramatic sketches with Anna Eva Fay, the medium.

J. M. Hyde will manage the tour of Ida Van Cortland (Mrs. Tavernier) next season.

Frank Pallma will succeed Herman Perlet as musical director of The Wizard of the Nile, and Mr. Perlet will write the music for the comedy now being written by Paul Potter and Bill Nye.

Courtenay Thorpe's repertoire next season will include A Pantomime Rehearsal.

John W. Hornor, with Jack and Jill last season, has been confined to his bed for the past three months with inflammatory rheumatism.

W. J. Fife, who has adopted the professional stage, recently appeared in Tacoma, Wash., as Richelieu. He is highly commended by the local press.

The funeral of Benjamin G. Rogers was held from his late home, No. 465 West Forty-seventh Street, last Tuesday. Interment was in the Actors' Fund plot in the Cemetery of the Evergreens.

The first American production of J. B. Sparrow's play, Jack Harkaway, will take place in Boston on Aug. 26. It is a romantic drama of the time of the Peninsular wars.

Eddie F. Collyer has returned to the city after a sojourn of a week with relatives in Baltimore county, Md.

The run of Thrilby was brought to a close on Saturday night, in order that the Garrick Theatre may be improved by Manager Mansfield before the season of the Hollands begins in August.

A daughter born to Queenie Vassar Lynch on June 27 lived but twelve hours.

C. Garvin Gilmaine with a stock company and Little Elsie Lower is doing the seashore resorts.

Richard Harding Davis' Van Bibber, in his short story, "Her First Appearance," was dramatized and played last season by Robert Hilliard under the title of The Littlest Girl. Mr. Hilliard will use the sketch as a curtain-raiser next season.

Clara Daymer will leave for Chicago on July 25, and on July 29 will begin rehearsals with the Havlin stock company preparatory to their opening on Aug. 4. Miss Daymer will play leading business.

Manager O. W. Keiser, of the Grand Opera House, Prairie du Chien, Wis., and Hattie Batchelder, of that city, were married on June 26. After a short wedding tour the happy pair will be at home in Prairie du Chien to their many friends.

Mabel Eaton and John H. Nicholson were married on July 3 at the home of the bride's father, Colonel H. J. Bernard, at Benton Harbor, Mich. Mrs. Nicholson is a sister of Hettie Bernard Chase, and with her husband will travel with Miss Chase's company next season.

AS YOU LIKE IT.

THE projected starring tour next season of Sadie Martinot and Max Figman is off. Everything had been arranged for another tour. A backer—a Boston angel—had been found and the route planned, if not actually booked. It seems, however, that the backer grew shy owing, I am informed, to the terms imposed by the stars being too exacting, and he withdrew during the eleventh hour. This induced both Mr. Figman and Miss Martinot to give up all idea of the tour, so Mr. Figman accepted an offer from Eugene Tompkins to play a light comedy role in his new production, Burmah, and Miss Martinot will accept any good offer that comes along. *Sic transit gloria mundi!*

Robert Mantell is in a dilemna. His leading lady, Charlotte Behrens, has been failing in health for some time and has at last been compelled to give up the idea of going out next season. She will go to the Bermudas to recuperate. And so Mr. Mantell is searching the woods for another leading lady.

In a paragraph that appeared several weeks ago in this column mention was made of the many charges of plagiarism brought against Victorien Sardou, and I printed a list, compiled by some industrious Italian writer, of the plays or books from which many of the French dramatist's pieces were alleged to have been taken. A Denver correspondent writes me in reference to the paragraph as follows:

DEAR TOUCHSTONE: In regard to alleged plagiarism by Sardou, I have found something in connection with his last play, Gismonda, which may interest your readers. On page 117 of "Ward's English Dramatic Literature," it reads: "The tragedy of Tancrede and Gismunda is remarkable as the oldest English play extant, the plot of which is known to be taken from an Italian novel. The story is taken from Boccaccio's 'Decameron,' Day IV., Vol. I. According to Klein, 'Gesch. des Dramas,' V. 461-2, there are several early Italian plays on the subject. Silvano de Razzi's 'Gismonda' was printed in 1560. Pomponio Torelli (died 1608) wrote a tragedy on the subject, and Frederico Asinari another (printed 1588). The latter appeared in Paris in 1589 under the title of Gismonda, as a work by Torquato Tasso. The plot of the English play is as follows: King Tancrede, after surprising his daughter Gismunda with her lover, causes him to be put to death and has his heart placed in a golden cup to be presented to his daughter. She fills the cup with poison and drinks her death from it, and her dying wish to be reunited to her lover in the tomb is carried out by the broken-hearted father, who slays himself with his own hand."

It will be seen that aside from the name there is no comparison between the present and the old play of Gismonda, but the name and the subject at least appear to be as old as the English drama.

Possibly, the original of the Sardou version is to be found in one of the other plays.

The German peasant-actors known as the Schliersee troupe, which are to visit this country next Fall under the direction of Gustav Amberg, are like the famous Muenchener, which have already been seen here, except that the latter were professional artists who imitated the peasants and their dialect and customs, while the Schliersee are bona-fide peasants, who simply play themselves. The members of the company have all been recruited from the humblest walks of life, and they are all entirely illiterate and densely ignorant. Some of the actresses, most of whom have big feet, coarse hands and homely faces, were originally servant girls or bar maids, and the actors were butchers, shoemakers, farm hands and shoeblacks. The comedian of the company used to be a pork butcher, and enjoyed considerable local reputation as a maker of fine sausages. During a performance of the company in Berlin a season or two ago he took a little pet pig, popped it into a sausage machine and during the intermission distributed the sausages among the audience as souvenirs. The leading man, I hear, originally a shoeblack, is required by his contract to put a fine lustre on his manager's shoes every morning. Another actor in the company has a huge goitre growing from his neck—all of which details make a very realistic and effective ensemble. Messrs. Abbey, Schoeffel and Grau have booked this remarkable company at the Metropolitan Opera House.

An official committee has been formed in Paris to consider the ways and means for giving a series of dramatic performances in the antique theatre of Orange in the valley of the Rhone. This theatre is an old Roman ruin, a relic of the Roman invasion and is one of the best preserved of the antique theatres in the world. It has been used several times of recent years for public performances and the present scheme is to reconstruct the theatre as it originally was and present classic plays by Racine and Corneille. As of course, the performances will be in the open air, in a particularly picturesque country, the illusion and atmosphere should be well-nigh perfect.

The bicycle fever has spread to the managers. The Frohmans were awheel long ago. Now Henry Greenwall and Jacob Tannenbaum are learning the noble art of maintaining their equilibrium on two wheels. Mr. Greenwall has bet Manager Tannenbaum one hundred dollars that he (Greenwall) can acquire proficiency quicker than his fellow-manager. Tannenbaum put up the hundred, a stake-holder has been appointed, and both managers are working with their wheels as if the fate of the South depended upon it.

TOUCHSTONE.

THE HERMIT.

Forty-five hundred miles southwest of San Francisco lies a small and almost uninhabited coral isle called Nassau, that has only been known to the civilized world since 1830. It partakes of the usual characteristics of the islands of that part of the Pacific, and has but little to distinguish it from the rest except its history. In the forties it was the scene of a horrible massacre, and a subsequent feast of a pirate's crew by the natives, though at the present day it is nearly deserted.

It was my fortune to make the trip to the South Seas in the schooner yacht *Vine*, taking home the Samoans and others exhibited at the World's Fair; also to pick up another complement of Islanders for the Midwinter Fair at San Francisco. My companion was the owner of the Island, which was our next stopping place after leaving Honolulu, and the following incident happened there at Nassau.

In 1854 a large and wealthy tea firm in New York city was represented in Hong Kong by a young man, the son of the principal partner. He was educated in Germany, and on graduation took an extended tour through Europe before settling down to business. The first three years of his residence in Hong Kong were passed in strict attention to his duties, and the declining years of his father were made happy by the prospect of so worthy a successor. As his salary and interest in the firm increased, his expenses rose accordingly until they reached a figure of over $75,000 a year. Gradually the habit of drinking took hold upon him until liquor became a necessity and his social position was lost among the better class of English speaking residents.

Step by step he descended the ladder, striving at times to master his terrible appetite, but without avail. The climax was reached when on opening his steamer mail one morning he found a letter containing a complete severance of all business relations with his firm. His following positions were soon lost and in a fit of despair, after a long debauch, he gathered what little capital he had left and took passage in a sailing vessel to the South Sea Islands.

Here, owing to the hospitality of the natives, the unfortunate man spent some time, staying at each island until unwelcome, and then moving to another. In this way he reached Samoa, where the kindness of the natives towards foreigners is proverbial, and remained five years.

At times he made a supreme effort, and gave up the habit of drinking. He was trusted during these periods with positions by kind-hearted friends, but he regularly relapsed, until at length he found that even in Samoa he had reached the end of his tether. But one chance for a living remained. The owner of Nassau Island (which is five hundred miles from Samoa) had several times helped him, and desired a man to take charge of the island, and look after the two Puka Puka natives he employed there collecting cobra. The broken man eagerly grasped the opportunity, and was soon installed on his domain with his two only companions.

The first vessel to visit the island was the schooner *Vine*, five years after his arrival. Long and eagerly did he scan the approaching ship as she stood for the island, and with what fevered interest did he watch lest it might pass him by on her way to another shore! At last when it became a certainty that she was heading for Nassau and when, off shore a mile, a boat left her side with two white men in it, he could contain himself no longer but sank upon the ground sobbing like a child. On landing I was the first to reach him. The sight he presented I shall never forget. He had risen to his feet. His long white hair and beard gave him a venerable appearance. His sole dress consisted of an old shirt and a pair of trousers that had been patched and re-patched until they would hold thread no longer and had been tied together with cocoanut fibre. The soles and uppers of his shoes had long since parted company and were only held in proximity to each other by fibre of the same material. He held a torn and battered straw hat in one hand and a stick in the other. In fact his whole appearance was one of shreds and patches, with more resemblance to an ancient scarecrow than a man. I extended my hand and calling him by name inquired after his health. A dazed and startled look came over his face, and slowly passing his hand across his brow he said: "It is so long since I have seen a white man and heard my own name that I am bewildered."

We turned and walked to his house under the spreading branches of a huge banyan tree, and after he had recovered from his agitation I spent the time until far into the night answering his questions and telling him the news of the last five years. Two days were spent on the island, and on leaving everything was given him for his comfort that was possible. At first he wished to accompany us to Samoa, but on consideration concluded he was better off where he was. Here he needed no money. Nature supplied him with a climate that averaged eighty-four degrees the year round. In addition to the tropical fruits he had pigs and chickens, with an occasional turtle captured at night on the beach. But the greatest blessing of all he possessed was his inability to procure one drop of his old enemy that had brought him to this position. On our leaving he was standing on the same coral rock as on our arrival; his white hair and beard blown back, exposed a calm and peaceful face, whereon was written his readiness to meet the approaching end and close the bitter struggle of a wasted life on that island green in the heart of the Pacific.

MASON MITCHELL.

FANNIE JOHNSTON.

SHAKESPEAREAN PLAYERS IN TROUBLE.

William Morris, who started out some weeks ago with a company to give performances of As You Like It in Western towns, is reported to have made a bad failure of the undertaking. A correspondent writes that things went adversely from the first. The actors received no salaries the first week, although their hotel bills were paid. Later, matters became worse and towns were skipped without the board bills being settled. Finally the company collapsed at Lafayette, Ind., on July 4, and the actors were left in Chicago to get back to New York as well as they could.

MANAGER SCOTT IN TOWN.

L. N. Scott, manager of the three houses in St. Paul and Minneapolis, known as "The Winning Triplets," arrived in town on Friday.

"I'm here to look after my bookings," said Mr. Scott to a MIRROR man. "My next season is almost filled and I anticipate a rich harvest.

"The Northwest is always prosperous, even when there is a depression in other parts of the country, and my houses have always had the reputation of doing remarkable business."

THE STAR CAST AT SARATOGA.

The complete cast for the open-air performance of The Merry Wives of Windsor at Saratoga on Aug. 1, 2 and 3 is as follows: De Wolf Hopper, Rose Coghlan, Camille d'Arville, Mrs. John Drew, Blanche Walsh, Adele Ritchie, Charles Barrow, Eugene Ormonde, Theodore Hamilton, George De Vere, Albert Lang, E. B. Everham and C. W. Butler.

HERE AND THERE.

WHEN, oh when, I wonder, will some of those fluffy soubrettes and others that I see floating up and down Broadway learn what to wear and how to wear it? It seems to me that any woman's sense of the eternal fitness of things would tell her not to wear a "picture" hat with a shirt waist. Yet I see every day this atrocious combination of stiff-starched waist and four-in-hand tie with a large, soft-brimmed, flower-and-feather-laden hat.

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Let it be said here and now, for the benefit of those whose ideas or fashion seem to be born in the backwoods and reared in the cornfield, that a sailor hat and none other should be worn with that natty and pleasing garment yclept a shirt-waist. The useful and jaunty sailor may, might or could be worn with another style of dress in an emergency, or provided nothing else was at hand, but a "picture" hat must, should and ought not to be worn by the girl who affects semi-masculine attire.

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I saw "Johnny" Bennett the other night in a very fetching rig of black and white, topped with the funniest, flattest little white sailor hat imaginable. It must be the latest wrinkle, though, for Miss Bennett is nothing if not up-to-date.

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Have you seen the *Sun's* new pictorial poster? It's a dazzler!

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The other night I went to see Trilby again in order to take in the new Svengali. We have not had many plays this season that will bear seeing twice; but Trilby will—yes, even a third time. It made just as much of an impression on me, as a whole, as it did on the first night, and it is not often that you can say that of any play. I still think, though, as I thought at first, that the final climax, Trilby's death, would be much more artistic and effective if the curtain were allowed to fall with her alone on the stage, instead of having Madame Vinard come on to weep and wail. This incident is the one jarring note of what otherwise is delicate, artistic and beautifully pathetic.

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It is a pity that W. H. Thompson was not allowed to play Svengali according to his own idea, for then I believe he would have given us a much better characterization. An imitation, however good, is never satisfying, and Mr. Thompson is badly handicapped in having to copy Mr. Lackaye. In the climax of the third act Mr. Thompson is exceedingly dramatic—even tragic—which Mr. Lackaye was not—and the new business introduced I am sure is Mr. Thompson's own. This departure consists in Svengali staggering to his feet, after collapsing in a chair, and waving his bâton as though conducting his orchestra—all the time in a sort of trance. The death scene as depicted by Mr. Thompson is more natural than in the first instance, for he falls on the floor instead of stretching himself over a table. This original business is remarkably effective and thoroughly consistent.

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I do wish, though, that Mr. Thompson would assume a pleasanter and clearer voice for his Svengali. The husky tones he adopts make the lines almost unintelligible at times. Another point that I think he misses is in not emphasizing the egotism of the character, which is really sublime. This conceit of the musician is a most prominent fact of his character, and the oft-reiterated I—*I*, Svengali, should be the keynote to the performance.

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There is one character in Trilby that I do not think has been given sufficient attention, and that is Gecko, poor little Gecko; so admirably played by Robert Paton Gibbs. In make-up, I think that Mr. Gibbs has followed more closely the drawings of DuMaurier than any of the other actors in the Trilby company. His Gecko is an exact reproduction of the pictures in the book and his portrayal of the character is full of pathos and charm.

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When Svengali was getting in his first mesmeric licks—so to speak—on Trilby the other evening to cure her head-ache, I could distinctly hear wafted down from the roof-garden, the familiar strains of "Only One Girl in the World For Me."

THE OBSERVER.

GOSSIP.

Captain Paul will open its season at the Columbia Theatre, in Harlem, in September.

Ed. A. Church, manager of John Griffith and the Lansing Theatre, Lincoln, Neb., was in town last week.

It is announced that Otis Skinner intends to produce next season a new fifteenth century historical drama by an American playwright.

Frank W. Lodge is booking the tour of Ada Gray in A Ring of Iron, Deceit, New East Lynne, and The Hidden Life.

A year from next Autumn Wilton Lackaye is to star. Bailey Avery will be his manager. Mr. Lackaye will appear in strong character parts. He has commissioned Charles Klein to write a mystic drama for him, and he has secured also a dramatization of Hall Caine's novel, "The Scapegoat," which will be called Israel, and a dramatic version of "The Man in Black," by Stanley J. Weyman.

Sidney R. Ellis is at the Hotel Pomeroy. Mrs. Ellis has gone to the country for the Summer, but Mr. Ellis' duties as manager of the American Theatrical Exchange preclude his taking a vacation.

Lawrence Hanley has won praise almost as great for his acting as Svengali in Trilby as that obtained by any other actor in that role.

IN OTHER CITIES.

KANSAS CITY.

The beautiful production of Shakespeare's rare comedy, A Midsummer Night's Dream, at Fairmount Park Auditorium 8-13 more than fulfilled all the promises made for it. The mounting was most sumptuous and highly spectacular. In the second and third acts the scene in the forest was most charming, the stage being entirely filled with a mass of beautiful trees and plants, over which the electric light effects produced gorgeous combinations. The mechanism in the forest scene was fine, fairies and elves popping up from the hearts of palms and plants of all kinds, and the flowers being illuminated with many colored electric bulbs. At the close of the third act the scene where the gorgeous barge of the lovers, accompanied by the chorus and maids, floats down the stream, a most realistic effect was produced by the scenery being moved on rollers in the opposite direction like a panorama, showing a beautiful tropical scene at the rear and the river bank at the front. The costumes were all new and handsome. The acting of the Kemper Stock co. in the various roles surpassed expectations, as they had not previously been seen in classic parts. Lincoln A. Wagenhals made a decided hit as Lysander and surprised even those who knew him by the splendid force he displayed in the delivery of his heroic lines. He has a fine physique and a strong voice, and made a handsome lover. Barry Johnston as Demetrius was also excellent. Alberta Gallatin and Lansing Rowan as Hermia and Helena were sweet and charming and received numerous outbursts of applause — in fact, the audience at the opening performance was remarkably friendly, and freely bestowed their approval. The most beautiful little sprite we have seen here in many months was Una Abell as the mischievous Puck, a character for which nature especially favored her, as she made a most beautiful fairy, her form being perfect, and the sprightliness and vivacity she invested the part with enlivened the whole performance. Zoe Halbert as Oberon, the King of the Fairies, looked very charming, as did Maude Fritz as the Queen of the Fairies. Robert Conness and Winona Brooks also deserve mention for their excellent work. The comedy element was splendidly sustained by Thomas A. Hall, who played Bottom with most unctuous humor; Charles Charters, who was a most convulsing Thisbe; Thomas Ross, Erroll Dunbar, and the others. This part of the performance in the last act was outrageously funny and closed the performance with a roar of good humor. The chorus was excellent in appearance and sang the beautiful Mendelssohn music with good effect, the orchestra giving the full orchestration provided and greatly enhancing the enjoyment of the performance. The present engagement may be prolonged into next week, and As You Like It is also talked of. Stage-Manager Kemper cannot be commended too highly for his ability to artistically produce beautiful effects, when given the materials to work with, and he certainly outdid himself in this production. The attendance was large throughout the week. It is with regret that we bid good-bye on Saturday night to Lansing Rowan, who ends her second Summer engagement as the leading woman of the Kemper Stock co. On Sunday she will leave for San Francisco to join the Frawley Stock co. It will be her first appearance in California since she left social life there to go upon the stage. She has accepted an offer to appear in a special New York production in the Fall. Miss Rowan has been seen chiefly in comedy work here, but in emotional work she exhibited such marked ability it is as a wonderfully versatile woman and not intrinsically as a comedienne that she must be considered.

Manager George Paxton returned to New York 8 with his opera company, which has just closed a successful season at Fairmount Park Auditorium.

The New York Opera co., with Adelaide Randall, Rose Beaudet, Montegriffo and others, opens a season of Summer opera at Washington Park 16 with Billee Taylor as the opening attraction. This week the celebrated Jordan Family, trapeze performers, and the Nelson Sisters were the attraction.

FRANK B. WILCOX.

INDIANAPOLIS.

The past two weeks have been marked with a general improvement in theatrical business. The Summer opera season which opened July 3 at Wildwood Park was attended with remarkable success, considering the novelty of the thing for the Hoosier metropolis.

The Temple Opera co. opened the Park with a splendid production of The Mikado. Miss Evans as Yum-Yum, Miss Knapp as Pitti-Sing, Mr. Temple as Ko-Koo, Mr. Blake as Nanki-Poo, Mr. Huntingdon as Mikado immediately captured the large and fashionable audience and deservedly so. On Monday, 8, the same co. appeared in Chimes of Normandy and duplicated their success of the previous week. Ada Palmer Walker as Germaine carried off the honors. Though this opera has been done to death here by amateurs as well as professionals, the rendition by the Temple Opera co. was well received by a good-sized audience. Billee Taylor will be presented the latter half of the week.

Josephine Knapp and John McGie, the musical director of the Temple co., left here for New York, Ada Walker taking the place of the former and Alexander Haig of the latter.

Innes' Band opened to 2,000 people at Lincoln Park 9 despite the cool weather.

Thanks are due Mr. Seeds, of this city, for giving Indianapolis Summer opera in such quick time and such superb style. Mr. Seeds is one of our rising young newspaper men.

The Maennerchor Society, of this city, will repeat A Venetian Night, which delighted so many people a few weeks ago, on 22. The Maennerchor is the oldest singing society in the State, and has in its time displayed histrionic ability in its productions of the opera Martha, Stradella, Beggar Student, and others.

The Park Theatre opens its regular season Aug. 5.

The Empire Theatre will open early, and Manager Zimmerman has already secured The Vaudeville Club, Miaco's City Club, Weber and Fields, Russell Brothers and others for early appearance in this city.

Professor Miller's Grand Opera House orchestra officiated at Wildwood Park and is a drawing card, adding materially to the musical success of the opera.

GUSTAV RECKER.

MINNEAPOLIS.

The New York Comic Opera co. opened its third and last week at the Lake Harriet Pavilion 8 in Billee Taylor, to a small but well-pleased audience. The extremely cool weather kept hundreds away, and obliged the management to give the performance on the Pavilion stage, which was inadequate, instead of on board ship. Princess Dolgorouky and her corps of musicians appeared between acts and were enthusiastically received. Brooks' Second Regiment Band of Chicago will be one of the attractions at the Lake Harriet Pavilion during week of 14.

Through the courtesy of A. B. Cutts, general passenger agent of the St. Louis Railroad, an outing was given to the members of the twin cities at Lake Minnetonka 7. A bounteous repast was served at the Hotel St. Louis, following which a delightful impromptu entertainment was given in the dining-room, participated in by Rose Beaudet, John G. Bell, and others of the New York Comic Opera co.

Adelaide Randall, the vivacious prima donna of the New York Comic Opera co., has made a host of friends during her brief stay here. She is a charming woman socially, and an artist of rare experience and attainments. Miss Randall contemplates a European trip at the close of the Summer season.

Manager Hays of the Bijou and Metropolitan, will spend his vacation in this city and vicinity.

The New York Comic Opera co. goes from here to Kansas City, where they open an eight weeks' engagement 16 in Billee Taylor. All of the principals express themselves as delighted with the beauties of Lake Harriet.

F. C. CAMPBELL.

PROVIDENCE.

Pinafore goes merrily on at Crescent Park, is drawing large audiences and will, no doubt, prove a popular attraction. Through an oversight in my letter of last week the names of John Saunders, Helen Ormsbee, and Jennie Stanley were omitted. Mr. Saunders has made a decided hit as Sir Joseph Porter, and his bright comedy work is received with enthusiasm nightly. Miss Ormsbee plays Josephine admirably and is an excellent singer, and Jennie Stanley danced herself into popular favor.

At the invitation of Manager Boyden, the mayor, city officials, newspaper men and their friends witnessed the performance evening of 8, and later the popular manager, assisted by his business-manager, H. J. Dillenback, gave the guests a sumptuous supper in the dining pavilion and the company rode home in chartered cars.

Norris Brothers were here week of 8-13, and their exhibition of trick ponies and dogs attracted good-sized audiences.

J. J. Bowen, of Providence Lodge No. 10, T. M. A., attended the annual convention of the National Association in Boston 8.

HOWARD C. RIPLEY.

ST. PAUL.

The ever-welcome favorites, the Wilbur Opera co., began an engagement at the Metropolitan Opera House, opening with a matinee performance 4, presenting The Two Vagabonds, with old favorites in the cast. The old-time popularity of the co. was fully demonstrated in the immense crowd that packed the house to its capacity and obliged the management to turn many away and put up the sign, "No standing room." The opera was nicely staged and admirably rendered by both principals and chorus. J. E. Conly as Leon Carnet, E. A. Clark as Robert Macaire, W. H. Kohnle as Jacques Strop, Maud Daniel as Captain Pastile, Eloise Mortimer as Rosalie, Maggie Bolton as Princess Pompadour, and J. C. Harvey as Gigot were in excellent voice and met with a most cordial greeting. F. N. Darling wields the bâton as effectively as ever and keeps the singers well up in their work. W. H. Kohnle is an efficient stage-manager. A very interesting and taking feature given after each performance is Wilbur's high art Living Pictures. There is a series of eighteen pictures presented, and the artistic method of their production was both pleasing and effective. The setting of the pictures is beyond anything of the kind ever seen here and their presentation is becoming a popular feature of the Wilbur's work that will draw well. The Wilbur Opera co. produced Fra Diavolo 7-10, Indiana 11-13, opening to unusually large houses and fashionable audiences. Eloise Mortimer was a delightful Zerlina. She rendered in a sweet, clear voice "Fra Diavolo" and "Leave Me Not." E. A. Clark appeared to advantage as Fra Diavolo, both in voice and action. His clear baritone was a pleasure in the bandit song and in the trio. He is a general favorite. J. E. Conly was in good voice and his pleasing tenor was heard to advantage in Lorenzo. He is the same favorite as ever. W. H. Kohnle was decidedly good and amusing as Beppo. Claude Amsden was excellent as Giacomo, Maggie Bolton as Lady Allcash, and Emmet Drew as Lord Allcash, sang their parts finely. L. Pincus as Francesco and Gus Vaughn as Matteo rendered their parts well. The chorus were handsomely costumed and attractive in appearance and effective in their work. Wilbur Opera co. 14-21.

At Litt's Grand Opera House the Giffen and Neill co. presented A. C. Gunter's dramatization of Mr. Barnes of New York 7-12, opening to good houses and appreciative and representative audiences. This really excellent co. reserved for the last week of their engagement the most admirable production they have given, and the audiences were demonstrative in spontaneous applause throughout the play. To those who saw the play as formerly presented in St. Paul, Mr. Barnes of New York was a revelation in its presentation by this excellent co. in the quick and lively action and smooth and even performance given. James Neill in the title-role evidenced a very good conception of the part, and his characterization was a very clever piece of acting. Henrietta Crosman was exceedingly good as Marina Paoli, and revealed much ability as a tragedienne in some of the scenes. Annie Blancke was very entertaining as Maud Chartris, and is peculiarly adapted for the part in disposition and stage presence. Hershall Mayall as Count Museo Danella does an excellent piece of acting and met with noticeable recognition. Kate Blancke as Enid Anstruther and Nettie Bourne as Lady Chartris admirably sustained their roles. Robert Fischer as Tommaso Monaidi was strong and effective in his work and natural in his portrayal of the character. John B. Maher was very interesting and comical as the railroad guard. He is a great favorite as a comedian and in the line of parts he has assumed. Frederick Perry as Edwin Gerard Anstruther, Robert Morris as Antonio Paoli, Charles Dade as Captain Andre de Bod Noc, and Louise Garrett sustained their roles in a highly commendable manner and well deserve favorable mention. The Giffen and Neill co. are admitted by all to be one of the best stock cos. that has visited St. Paul.

Maud Daniel is an old favorite with St. Paul theatregoers. She is attractive and pleasing in her work on the stage and is alive to business as the genial press agent of the Wilbur Opera co.

The managers of the electric lines running out to the lake resorts near the city, offer every inducement for public patronage in free exhibitions of vaudeville by specialty artists, fireworks and good music. Large crowds visit these resorts day and evening during the fine weather and naturally draw many from the theatres in the city.

Mrs. Lyman Fiske and Mrs. Clarkson, mother and aunt of Harrison Grey Fiske, arrived here from New York, via the lakes and Duluth, on Saturday, 6. They enjoyed a pleasant drive through the principal residential avenues of St. Paul under the guidance of Mr. Cal. Stone, the enterprising passenger agent of the Northern Pacific. They left in the afternoon on Cal. Stone's popular route to the coast, to Tacoma, whence they will take the steamer on a trip to Alaska, and on return will visit the Yellowstone Park.

GEORGE H. COLGRAVE.

LOUISVILLE.

Mary Louise Clary sang by special arrangement at the Triennial Concert given on the river on 9; the selections being: "Au Clair de la Lune," "Cantique de Noel," "Farewell," and "Ben Bolt," which she has been singing in Trilby. It is needless to say that the young artiste was warmly welcomed by her home people, who are delighted with the success she has achieved in her artistic career. The concert was a success in every way; one of the special features being "Tommy Atkins," by Charles Shreve, Jr., assisted by a chorus made up of members of the Louisville Legion. For an encore Mr. Shreve gave most acceptably "The Captain of the Home Guard."

The Buckingham announces that it will open its season Aug. 5.

Ed. O. Risley has composed a new song, which has met with success.

Alice Verona, accompanied her husband, Fred. Hudson, to New York, and upon her return states that a most delightful visit was enjoyed. Mr. Hudson is the president of the National Association of Local Freight Agents of the United States; and it was to attend the annual meeting of this Association that the trip was made.

Considerable interest is felt here in the negotiations looking to the healing of the difference in the order of Elks, from the fact that Asterly Apperly, of this city, was Grand Exalted Ruler of the order at the time the difficulty occurred.

CHARLES D. CLARKE.

DENVER.

Last week I mentioned the success made by Thomas MacMechon as manager of Manhattan thus far this season, and this week his resignation is announced. Who shall succeed him I have not learned at this writing. The co. made the change from comedy to melodrama the first of the week presenting Woman Against Woman. It sustained its reputation for versatility. Several members were seen in entirely different lights, especially Walter Edwards as John Tressider, a role, however, he has played many times. The play was evenly acted all through, and it was a particularly busy week there being many strangers in the city.

Elitch's will have a season of comic opera beginning 15. The Pike co. will present Tar and Tartar. The co. is said to contain good material and a change will doubtless prove acceptable to patrons.

The new vaudeville, the Orpheum, opened 6 to a large house, and the bill seemed to be a hit. There are several excellent acts. Whitney Brothers, musical artists; Felix and Cain, novelty team; Maud Raymond and Maud Harris, both singers; Rogers Brothers, German comedians; the Saroms, acrobats; Garnellas in a farce called Jubb's Visit. All of these acts were loudly applauded.

W. P. PEABODY.

BALTIMORE.

The Summer Comedy season at Ford's Grand Opera House is rapidly drawing to a close, much to the regret of the patrons of the house with whom the co. has gradually but surely grown into favor. Comparisons are invidious, therefore I will not compare the work of the individual members of the co. with the work of others nor with the work of each other, suffice to say that the performances given were entertaining and served as they were intended as a pleasant Summer pastime. A Bachelor of Arts, and Dr. Ecks were produced the early part of the week, while the latter part was devoted to repertoire of past productions.

A Bachelor of Arts is slow and not suited to the season, but it was well presented. Maud Odell and Anna Belmont did good work and so did all the others.

Frank Mills came on from New York to play Charles Carroll in A Colonial Cavalier on Friday evening. Martha Ford will play the role of Mary in that production, and John Collins will take Fred. Strong's place.

HAROLD RUTTLEDGE.

JERSEY CITY.

Thirty-two members of Jersey City Lodge of Elks left here 8 to attend the thirty-first session of the Grand Lodge of Elks at Atlantic City.

The Academy of Music will begin its twelfth season under the Henderson management Sept. 2, with Florence Bindley and co. in The Captain's Mate. The Bon Ton Theatre will open a week earlier.

George O'Donnell has signed for a part in Princess Bonnie. Will. H. Broderick and Mr. O'Donnell were visitors 8.

Salter's Willow Haven Grove, a resort near Newark Bay, Greenville, has opened with a vaudeville co. to good patronage. The people opening 8 were Paddy Murphy, Hogan and Glenroy, Hattie and Emma Bell, Fields and Woolly, William Corcoran, Sadie Morris, and Billy Wilson. A balloon ascension is billed for 20. This is a delightfully cool spot, easy of access, and has been voted just the thing for these sweltering dog days.

WALTER C. SMITH.

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CORRESPONDENCE.

ARKANSAS.

CAMDEN.—DOWDAL OPERA HOUSE (W. F. Avery, manager): General J. B. Gordon lectured 8 to an audience of 600 people; receipts, $550.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Salt Lake Concert co. 3; small business. Everybody delighted. The Greeley Dramatic Club in The Blue and the Gray under direction of W. H. Gregory 4, to a packed house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Pike's Opera co. in Tar and Tartar 2; slim audience; performance good. Alabama 4; good house; performance excellent.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): Pike Opera co. to a fair house 6.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Pyke Opera co. in Tar and Tartar 3, 4; poor business. Frank C. Bangs in Alabama 6; good performace and good house.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E Cook, manager): Dark until 15, when Denman Thompson's Old Homestead co. will appear for four nights. The regular season opens Aug. 5 with attractions every week during the season.==OAKLAND THEATRE (J. J. Collins, lessee; R. C. Hudson, manager): This theatre opened June 29 with the Shaw Comedy co. in Farmer Stebbins with Sam. T. Shaw in the title-role. In the co. Frank Armstrong and George A. Watson appear to advantage. It is too early to say whether this venture will prove successful. There is surely room for a well-managed cheap-price theatre in a city of 70,000 population. Fogg's Ferry next.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Conreid's German Dramatic co. in Two Happy Days drew a big house 4. Daniel Frohman's Lyceum co. 5-6.==BURBANK THEATRE (Fred. A. Cooper, manager): R. L. Scott in Muggs' Landing did a good week's business, ending 6. Rose Stillman in A Cold Day 7-13.==ORPHEUM (G. Walters, manager): This popular place of amusement did a good week's business, ending 6, having for its leading attraction the character-impersonator, Amann. Next week's programme contains McIntire and Heath and Gilbert and Goldie, specialty artists.

CONNECTICUT.

HARTFORD.—ARENA: The very best circus that ever visited this city (and we have had them all) is Ringling Brothers, who exhibited to two delighted audiences 9. Aside from a novel and pleasing performance there is an air of prosperity and cleanliness about the whole outfit that is most refreshing. The horses were well groomed and sleek, the costumes and wagons were bright and bore no signs of "shop wear," and all the attendants were courteous and polite. One of the many pleasant surprises was a concert by a band of sixty pieces that would have graced Manhattan Beach, rendering delightful music for an hour before the performance, which alone was worth the admission price. At the close of the performance one did not hear the stereotyped comments from the audience that "circuses are all alike," but *au contraire*, the entertainment was praised by everyone as superior to any other. It was Ringling Brothers' first entrée in New England. It is estimated that twenty thousand people visited the show, and so good an impression did it leave that on future visits it will be well for the Ringlings to make a longer stay.==ITEMS: Hartford Lodge of Elks is probably better represented at the Grand Lodge Reunion at Atlantic City than any other lodge traveling the same distance. About one-third of its members, over ninety, uniformed, and accompanied by the First Regiment Band, of Philadelphia, are in attendance and it is confidently expected that they will bring home some of the prizes to be awarded to the lodges making the best showing. They gave a reception at the New York Hotel 10, for which large preparations were made, the lodge voting $500 to be expended for the occasion.—The Press Club celebrated its midsummer outing by a yacht sail to the "Wesleyan Metropolis," Middletown, 6, and partook of an excellent dinner at the Hotel Chaffee. The post-prandial exercises were presided over by Chester D. Fiske, City Editor of the Hartford *Telegram* and formerly on the staff of the New York *Sun*.—At the Pratt Street Theatre a very good vaudeville performance continues to attract fair audiences.

NEW HAVEN.—GOSSIP: Pain's spectacle, Last Days of Pompeii, did a great business at Savin Rock June 29-6 with the exception of two nights when owing to the inclement weather no performances were given. Arrangements are in progress toward a return engagement early next month. Professor Morrin' trained ponies were also there last week and this one as well. The Winchester Railroad Co., the trolley line which controls this popular resort, are spending lots of money for first-class outdoor entertainments.—Mrs. James Mackie (Lou Sanford) is staying here and is looking charming.—Ringling Brothers' Big Show gave two performances 8 to packed tents, giving as good an arenic entertainment as was ever seen here. The Ringling Brothers have one custom which I am sure is greatly appreciated by members of the press, and that is upon presentation of credentials at the gate you are politely handed a reserved seat coupon which entitles you to one of the best seats in the tent. May continued prosperity attend these liberal managers.

NORWICH.—BROADWAY THEATRE: Dark 6-13.==BREED'S OPERA HOUSE: Dark 6-13.==ARENA: Ringling Brothers' Circus gave two performances 3 to large audiences, which would have been larger had the merits of the performance been known. This was the first appearance of the Ringlings in Norwich, but it is not likely to be the last. There have been many good circuses in this city before, but it remained for the Ringling Brothers to illustrate what a circus really can be when done in a thoroughly artistic manner. All that can briefly be said is that it is perfect in every department.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Flora Staniford 1-6; fair business. Harry McDonald in his song and dance sketches was good and he received many encores.==ARENA: Sawtelle and Ewer's Circus gave satisfaction for the prices; fair business.==ITEM: Eugene Frazier has signed with The Engineer co.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Dark 10-15.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager):==ITEM: Manager Matthews and Dr. Pulver, a local physician, have bought the Opera House and will commence remodelling it at once.==ARENA: Sawtelle and Ewer's Circus did a big business 8.

GEORGIA.

SAVANNAH.—NEW SAVANNAH THEATRE (J. C. Shaw, manager): Work on the new house progresses nicely, the two galleries, and ten boxes being in place. All will be in readiness for the opening Sept. 9 with Darkest Russia.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Brydt and Co., managers): Dark 8-13.==THE TABERNACLE (S. V. Abell, manager): After a year's absence the Andrews Opera co. appeared at this Summer opera resort and were greeted with S. R. O. The opening bill was Flotow's Martha. George Andrews as Plunkett had to respond to two encores. Jay Taylor as Lionel was enthusiastically received. Myra Morella received an ovation upon her entrance as Lady Harriett. She has improved both in her voice and acting since her last appearance in this city. Her singing of "The Last Rose of Summer" was favorably commented upon. Ed. Andrews, the comedian of the co., as Sir Tristan Mickleford was received with the usual favor. At the finale of the second act Florence Clayton, Ed. Andrews and George Andrews were called before the curtain and in a neat speech Mr. Moody, the leader of the orchestra, presented them, in the name of their Peoria admirers, with appropriate floral offerings. In response George Andrews, in the name of the co., thanked the donors for their kind remembrance of the co.'s endeavor to please their patrons.==ITEM: Manager E. Foltz, of the Grand Opera House, Cleveland, Ohio, was a visitor in the city 8, the guest of the Elks. He reports last season as having been a very profitable one and bright prospects for the coming one.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): House dark 8-13.==ITEM: The New Ideal Comedy co. has been drawing large crowds to the open-air theatre at the ball park 1. They remain all this month.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Thomas J. Keogh and co. in A Pretzel had two good-sized audiences 4.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): House dark 8-13.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Dark week of 1-8==WEST END PARK CASINO (H. J. Pepper, manager): The George H. Adams co. continues to entertain a fair-sized house nightly.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 8-13.

INDIANA.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al. Gilbert, manager): House dark 1-6.==ITEMS: Murphy Library Hall and grounds were resplendent Tuesday evening 2, with flowers, plants and illuminations, the occasion being the reception given in honor of Dr. and Mrs. Murphy's sixty-third wedding anniversary, by the Woman's Library Club. The Murphy Public Library was built by Dr. Murphy last year, and given to the people of New Harmony. The building cost $27,000.—Manager Martin Golden of the Fast Mail co., is home for the Summer, also Mr. and Mrs. Harry Robinson of the same co. Mr. Robinson broke the record by catching the champion striped-bass of the season at the old dam. It was 16½ inches in length and dressed over 2½ pounds.—Will Golden is here spending his vacation with his father and mother.—J. P. Bennett left last week to join Thompson's Comedians now playing in Wisconsin. "Dad" Bennett is an old-time comedian as well as a fine musician.—Albert Steele, representing Burton's Circus was here 1.—Grace Golden has signed with Fred. C. Whitney for the prima dona role in the London comic opera success of last season, The Bathing Girl. The opera will be produced at the Fifth Avenue Theatre, New York, the latter part of August. Miss Golden will summer in The Adriondacks in company with her uncle Tim Golden, the veteran detective of New York.—New Harmony is well represented with professionals, quite a number spending their vacation here. Fishing and hunting both good here.—Mr. and Mrs. Walter Hamnet are home after a very successful tour in the South and West.—Margaret Owen, of Darkest Russia, is expected home in a few days to spend the Summer.

FORT WAYNE.—The William Morris Dramatic co., which was billed to play an open-air performance at Centlivre's Park, 6, was compelled, owing to bad management, to change plans and went to Chicago to reorganize. The co. has been playing in hard luck lately, owing to various misfortunes, and has been losing money on the present route. They will probably play an engagement here later in the season. The co. is a good one and is composed of the best of talent, and their misfortunes are due entirely to mismanagement by the busines staff and not to any inefficiency of the players. All dates for this week have been canceled and the party is at Chicago.

ANDERSON.—GOSSIP: Work on the new Grand Opera House is getting along nicely. Your correspondent was talking to Mr. J. H. Terhune, the owner, this morning and he says will be ready to open by Sept. 15 to 30. Owing to labor troubles Messrs. Dixon and Talbot, who have had the house leased, have not named the date of opening. Armbruster and Son, of Columbus, Ohio, have the contract for painting fourteen sets of scenery and the drop-curtain.—The resident manager for the Grand has not been named as yet.—Cecil Morris, who took the part of May in Captain Paul in the original production at the Fourteenth Street Theatre, is spending the Summer with her mother here. Harris' ten-cent show played here on 10 to big business; good show.—The Spooner Dramatic co. played here a few weeks ago at Fisher's Hall. They play Silver King under the title of Diamond King.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): House closed for the season. Manager Cline will make a number of changes that will greatly improve the appearance of his house and also add to the comfort of its patrons.==ITEMS: Treasurer W. B. Cline and Stage-Manager Embry leave next week for an extensive hunting trip for "fish." Both of these gentlemen are expert anglers and will surely have great success.—Ed. Cline, an umpire in the Southern League, is here spending a few days.—Mr. Howard C. Ripley, THE MIRROR's Providence correspondent, will be glad to know that his friend, Walter T. Floyd, of the Silver King co., has at last taken the advice of friends and cut off the massive beard that formerly covered his face. Mr. Floyd sends kindest regards to THE MIRROR.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Clark and Emmett's Vaudeville co. opened a week's engagement 8 to fair business. No more booked until the opening of the regular season in August.

SEYMOUR.—SEYMOUR OPERA HOUSE (F. O. Cox, manager): Pringle's Georgia Minstrels will open the season here Aug. 29.==ARENA: The Barnum show will pitch tents here Aug. 12. J. P. Fagan, with the Reynold's Circus, spent the national holiday here the guest of his brother-in-law, Hon. Jason B. Brown.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): ITEMS: During the few weeks to elapse before the coming season opens things will be lively around this theatre, as it is to be enlarged, remodeled and improved in every way. Manager Henderson recently let the contract for very extensive improvements, including dropping the main floor and stage, which are now in the second story, down to the ground floor. This will add another gallery and several proscenium boxes, permit a considerable enlargement of the stage, and give additional exits, foyers, loges, etc. The seating capacity will be increased to 2,000, making it, with the other changes contemplated, one of the largest and completest theatres in the West.—Roland Reed opens season 2 in The Politician. S. R. O. is assured.—Manager Henderson and Assistant Manager Peck are in New York booking attractions. The latter will remain until the opening of the regular season.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Dark 8-13.==STEVER'S OPERA HOUSE (George Higgins, manager): The Black Flag 11, under the management of Jerry Herzell, formerly with the Warner Comedy co., assisted by the best home talent.==ITEM: The Mikado is underlined at the Grand. Prof. Bowman hopes to be ready to give the opera some time in July. Mr. Curtin, secretary of the Decorah Club, hopes to attend the next social session of the Elks in Cedar Rapids.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Two Old Cronies 2; fair business. Kirk Towns' benefit concert 3; large house. Hoyt's A Black Sheep 8 to the capacity of the house. This is by far the best comedy seen here in months. Otis Harlan and others received encore after encore.==WONDERLAND (Col. Tucke, manager): An entire change is drawing large houses daily.==ITEM: Kirk Towns is spending the Summer with his parents in this city.

ANITA.—ROOD'S OPERA HOUSE (D. E. Boyle, manager): House dark week of June 23-29. Gross Brothers Pavilion Theatre co. carry forty people here July 13.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): House dark July and August.==ARENA: The Great Syndicate Circus gave a very satisfactory performance here on the afternoon and evening of 1; everybody, including the management, very well pleased.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark 1-6.==ARENA: Wallace's Circus gave two performances to big crowds 5.

TOPEKA.—Both houses are dark. No announcements as yet of any kind, not even so much as a statement that the stage will be scrubbed or the stage carpets darned sufficiently to allow alert performers, by stepping high, to keep from falling down except in moments of the most intense interest, when a trip or a tumble is really to be considered a relief from the intense pitch of feeling to which the audiences may heve been aroused by the strong acting.==ARENA: Wallace's Circus and Menagerie attracted two large crowds 3. They carry eighty-four magnificent horses, thirty-six wagons, a really good band, and a large number of elephants and camels. The show is clean and complete in every detail.

COFFEYVILLE.—PERKINS' OPERA HOUSE (Luther Perkins, manager): The Phœnix Theatre co. 1-3; fair business.==ITEM. The management of the Perkins Opera House has changed, and Mr. Caldwell, who has had the house in charge for the past season, retires while Mr. Perkins assumes entire control.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): House dark 1-8.

MAINE.

HOULTON.—OPERA HOUSE: (A. P. Heywood, manager): E. M. Hall and Donnelly's Minstrels gave one of the best performances ever seen in Houlton. Every member was encored. The Magnani Family, the original musical street pavers of Paris, the Adams' Trio, Tommy Donnelly, comedian; E. M. Hall, banjoist; and George Hassell, the male soprano, are clever. They came to Aroostook under the management of Frank A. Owen, manager of Bangor Opera House. They played at Presque Isle 4 to a good house.==MUSIC HALL (H. T. Prisbie, manager): Billy Burke's Comedians 11.

PORTLAND.—PEAK'S ISLAND PAVILION (Bartley McCallum, manager): The Two Orphans 8-13; large and appreciative audiences. Woman Against Woman 15-20.==ITEMS: In The Two Orphans the honors were equally divided between Miss Ingraham's Louise and Miss Bingham's Henriette; both being exceptionally strong.—Stage-Manager McGonagle, of Keith's Bijou, Boston, is on Peak's Island for the season.—Richard Golden has recovered from his recent illness and has engaged rooms at Peak's for the Summer, as has been his custom in years past.—E. J. Morgan, who was one of McCallum's co. last season, is summering at Orr's Island.—Manager Tukesbury, of Lothrop's Portland Theatre, was in Boston last week.—Joseph Callahan, who is at Peak's, intends taking his Faust co. on the road again next season.—Edward Henry is staying at Orr's Island this season for his health; his throat is troubling him greatly.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, manager): The opera co. in The Mascot pleased good audiences 1-6. They will present Olivette next. ITEMS: Owing to the illness of Ethel Balch, the leading lady, Florence Gilbert will replace her until her recovery.

SALEM.—Buffalo Bill's Wild West 8; rain interfered with the afternoon performance, preventing many from attending. In the evening there was a large and highly-pleased audience.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark week of 8-13.

LAWRENCE.—ARENA: Buffalo Bill's Wild West gave two performances 6 to over 25,000 people. The show was a novelty and pleased everybody. Captain James Tetlow, a well-known swordsman, has joined the show here.==OPERA HOUSE (A. S. Grant, manager): The regular Fall and Winter season will open Aug. 15, with Cosgrove and Grant's Comedians in The Dazzler revised to date.==PARK THEATRE: This house is to be thoroughly renovated and will probably be under the management of Toby Lyons the coming season.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): House closed until Sept. 2.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Harry Lindley Co. 2-6 to fair business. Al. G. Field's Minstrels, J. L. Sullivan and Si Plunkard are coming.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Al. G. Field with his new minstrel co., Darkest America, came 8 to fair business, giving the best minstrel performance seen here in years. They are well deserving of patronage.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): House dark 8-13.==ITEM: Manager Reynolds will not go East to book attractions for 1895-96, but will make all bookings through agencies.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark for two weeks ending 6.==STAR THEATRE (F. B. Mead, manager): Dark 8-13.

GRAND RAPIDS.—The theatres here were all dark week of 8-13. Powers' Opera House will have a new drop-curtain next season.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Season closed. The house will open Aug. 13 with Barlow Brothers' Minstrels.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Schubert Symphony Club appeared at the Armory 9, giving a fine performance. Little Tommy Purcell, the child violinist, is a genius. He is the star of the company and has good support; all are fine musicians. Everyone was pleased with the entertainment. Business good for the time of year. The managers of the opera house say they are booking some good companies for the coming season. There will be no attraction before the last of August.==PERSONAL: Mrs. Frances Labadie (Hattie Rowell), who has been ill for several months past, is slowly improving in health. She will spend the months of August and September in the upper lake region, moving about as fancy dictates.

FLINT.—Both houses were dark week ending 10.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE: Trial by Jury, was presented 9 under the direction of Professor Hartman to S. R. O.; delighted audience.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Two Johns 2; fair business. Dark 3-6.==ARENA: Walter L. Main's Circus 6 tested the tents afternoon and evening.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Alhambra Vaudevilles to poor business 2.==Walter L. Main's Circus to fair business 4.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Villar's Own Stock co. to fair business 1-6. Two Johns 11.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, Lutterman Sextette 4; crowded house; good entertainment. Mark Twain 29.==ARENA: Lemen Brothers Circus 6; fair business; good performance. Main's Circus 11.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark week of 8-11. Frohman's June 13.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): June 5, 6; poor business.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Dark 8-13.

MISSOURI.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): House dark 1-6.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Manager Taylor is making some needed changes about the stage of his house, adding new scenery, etc. A few good cos. would do well in Butler (one to three nights) this Summer.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): House dark 8-13.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Cecil Spooner co. in repertoire 4-6; good business; audiences well pleased. Miss Spooner's kaleidoscope dance deserves special mention and was the best ever seen here.==ITEMS: Cecil Spooner will make only one-night stands next season and star in J. A. Frazer, Jr.'s, three act Yankee comedy, Becky Bliss the Circus Girl.—This next season will no doubt show a great improvement in the theatrical line, as Nebraska will once more come to the front with a good crop.

NEW HAMPSHIRE.

CONCORD.—ARENA: Buffalo Bill's Wild West show exhibited here 4 to the capacity of the tent in the afternoon and about 5,000 in the evening. Fully 25,000 attended during the day and evening. The entertainment was first-class in every particular.==ITEM: Lawrence P. Gahagan, of Morrison's Faust co., is spending the Summer at his home in this city.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 2-9.==PARK THEATRE (Charles A. Richmond, manager): House dark 9-13.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The second week of Summer opera season was ushered in with the Milton Aborn Opera co. in Jupiter 8. The costumes were rich, the scenery fine, and the performance a most satisfactory one, the latter assertion being fully borne out by the plenitude of applause bestowed both on soloists and chorus.==ITEM: "Stella," the $100,000 painting of Prof. Cavalier Napoleone Nani's in the Academy Annex, still continues to draw large crowds. This painting, without a doubt, is the finest on exhibition in America to-day.

NEW YORK.

ALBANY.—GOSSIP: The exterior of Harmanus Bleecker Hall is being greatly improved by leveling the grass mounds in front of it. A plot of land has been bought on which a building is to be erected to be used as the electric motor house. When this is done the noise from the motor in the basement will cease. The hall is to be newly wired during the Summer and the lamps will be overhauled. Manager C. H. Smith says he will take a few days to consider the proposition made by the trustees before signing the contract for next season.—The Leland Opera House is to be overhauled and greatly improved before the Fall season opens. The work will begin next month.—A large number of theatregoers will attend the opera of Dorothy which is to be sung at Lake George on 31-Aug. 1 by a large cast headed by Camille d'Arville. Special trains will be run from this city and Troy.—Parties are being also arranged to attend the Shakespearean performances that are to be given in Saratoga next month.—The Ringling Brothers' Circus comes 18.—Manager H. P. Soulier is able to be on the streets again. He looks as if he had a hard siege of it, and it will be some time before he fully recovers.—Carl Alberti, treasurer of Harmanus Bleecker Hall, is managing a Japanese troupe during the Summer.—Sherman Brownell, formerly of the Hall, has a position at the United States Hotel in Saratoga, where he will remain till September.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Lyric Opera co. opened their Summer engagement 8, appearing in Girofle-Girofla before a fine house. The several artists did exceedingly well with the roles assigned them. The Misses Knox and Mabella were charming in the characters of Girofle and Hurora, and George Broderick and Alf. C. Wheelan made decided hits and quickly became favorites. Business was good throughout the week. The first night's production proved sufficiently strong to hold the week. The Mikado 15-20.==ITEM: The Empire Opera co. at the Pavilion, Ontario Beach, appeared in Said Pasha 11 and pleased good attendance. The co. is deserving of liberal patronage, for they are conscientious workers.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Season closed.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark week ending 11. Cora Van Tassell changed to 15-17.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Cora Van Tassell in repertoire 4-6; good performances to light houses. Season closed.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Dark week of 8-13. Belle Cole in concert 16. Cora Van Tassell Dramatic co. week of 22-27. Innes' Band, with fireworks accompaniment, 23-25. Manager Allen is having the theatre thoroughly cleaned and put in order for the coming season. Nearly all the best attractions are booked, and a good season is looked for.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): House closed for the season.==ITEM: Manager Fitzgerald informs your correspondent that many important improvements and changes will be made and the house thoroughly renovated before the opening of next season.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 8-13.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark 4-11.==PERSONAL: H. C. Batmbee and wife were registered at the Butterfield House in this city 7.—John and Will Isham, of Isham's Octoroon co., are spending a few days at their home in this city.

NEWBURGH.—GOSSIP: George Robinson, late of the opposition car of Sells' Brothers' Circus, spent a pleasant hour here with Treasurer Gardner, of the Academy of Music, while waiting for his train to take him to Buffalo, where he will take charge of Buffalo Bill's Wild West Show No. 1 advertising car.—Howard B. Hanmore (a former resident of this place), press agent for Ringling Brothers' Shows, spent 10 with some friends and old associates.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Lotta Gale, who was with Lillian Russell last season, is spending the Summer months here. Esther, under the auspices of the Gloversville Vocal Society, 23.

SARATOGA SPRINGS.—ARENA: Sells Brothers' Circus gave two performances 1; large audiences; first-class entertainment.==PERSONAL: Mr. and Mrs. H. Townsend Fellows, of New York, are in town. Mr. Fellows is well known in musical circles.

NORTH CAROLINA.

NEWBERN.—BURTIS OPERA HOUSE (E. S. Newton, manager): House dark 7-12.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): John Dillon in Wanted the Earth to small-sized audience 3. The unfavorable weather kept a large number away.==ARENA: Lemen Brothers' Circus 11; Walter L. Main's Circus 13.

OHIO.

TOLEDO.—Mabel Eaton and Edwin Hall produced As You Like It July 8-13 in the grove on the banks of the Maumee River. The performance was an excellent one, and was liberally patronized. They were supported by E. T. Power, John Saphore, W. G. Merrihew,

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Zillah Tripping, Katherine De Barry, and Adah Eckert. The same co. will in all probability produce Ingomar and other plays during the Summer.——ROBISON'S CASINO: The opera co. gave Pinafore week of 8-13.——ARENA: Barnum and Bailey's Circus 10; packed tents.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos manager): Dark 8-13.——MYERS' OPERA HOUSE (L. E. Myers, manager): Dark 8-13.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): The house is undergoing repairs. The opening of the season will find the Faurot better fitted with new scenery, etc., than ever before.——ARENA: Barnum and Bailey's Circus, pleasing as of yore, drew well June 28.—The Elks Circus 4 was a most flattering success from an artistic point of view, but, owing to exceedingly heavy expenses, the lodge will realize but little, even though the attendance was large at both performances.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The National Spectacular Carnival co., under the management of Ed. Holipeter, 8, 9 to big houses. The splendid effects and drills produced by home talent reflected great credit on Drill Master Ed. Holipeter.——ITEM: Manager Holipeter and Scenic Artist Frank Holipeter made many friends during their two weeks' stay here.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Manager Vogel is in Detroit attending the Billposters' Convention. On his return he will commence to put his house in order for his opening, Aug. 24. Billy Van's Minstrels will be the attraction.——ELKS: A. C. Lewis went to Atlantic City as a delegate, accompanied by several Brother Elks.——ARENA: W. H. Harris' Nickel-Plated Circus 5; good business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): House dark 1-13. A number of professionals are summering here, among them Minnie De Haven, J. Harrison Wolfe, Theodore T. Rook, and Florence Price Stevens. The De Haven Comedy co. began rehearsals here early in August for next season. The repertoire includes Among the Pines and Sire and Siren. The latter piece, a new melodrama, will be drodduced for the first time by this co.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): House dark 8-13. Work on the New Grand and hotel is progressing, and prospects are that it will be ready Oct. 1.——ITEMS: Grand View Park Summer Theatre closed for a week. Will reopen July 14.—Professor Tolbert, with trick horses, at Ohio Valley Fair Grounds week of 14.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Weber's Dramatic co. 1, 2; fair performances; good house. Syndicate Shows and Paris Hippodrome 3; good business.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Lew Simmons, manager): A vaudeville co. of a high order of merit appeared last week. The co. consists of Signor Giannini, tenor, late of grand opera, who has fairly electrified his audiences, by his fine voice and method; Frank A. Conly, a humorist of extended reputation, and the Smith Twin Brothers, character singers and bell-ringers. The attendance has been very large, and the people well pleased. As the headline indicates the old-time favorite, Lew Simmons, has taken charge of this beautiful Summer resort, and is adding to its popularity by providing the best talent to be had in the amusement market.

BETHLEHEM.—GOSSIP: The Opera House is receiving a thorough overhauling, in the way of renovation, and many improvements, suggested by Manager Walters, are also attended to. The former rule of booking an average of only two attractions a week is being adhered to, and Manager Walters is selecting only the cream of the applicants for dates. Thus far the first one on the list in his date book, with contract signed, is the Thatcher's Minstrel attraction, on Sept. 5, but the local manager has under consideration several who are applying for booking during the last week in August. The new Central Hall is receiving its finishing touches. Managers Schaffer and Eckhardt are pushing the work to completion that all may be ready for their opening attraction early in September, not yet definitely decided on. Bonnie Scotland is being considered for Sept. 7, but the local management desire an earlier date for the opening of the new house. The Tomlinson Comedy co. have signed for fair week, Sept. 16-21. Central Hall will be more especially adapted for vaudeville than for dramatic attractions, although both will be equally accommodated.—Eddie Fluck, of our town, who has been out with Charles McCarthy, has returned to town with a tale of woe. He claims to have a credit of nearly two hundred on the books of the McCarthy management, but expects nothing, judging from the forced sale of horses, etc., a few days ago in Philadelphia.—Jimmy Reagan, our favorite tenor, has signed with Primrose and West, and will open with the co. in Utica, N. Y., Aug. 9-17.

YORK.—OPERA HOUSE (B. C. Pentz, manager): House has been entirely dark for the past month, owing to considerable repairs and improvements being under way. Manager Pentz has been booking up his season rapidly, and will open early. The season promises to be an extraordinarily good one, as business is booming in every section of this manufacturing community, and six new large industrial establishments are under way.

MT. CARMEL.—ARENA: Pawnee Bill's Wild West gave an excellent performance of wild West life to tremendously big business 5.

NORRISTOWN.—NORRIS' THEATRE (Ed. O'Brien, manager): The Norris is now being entirely remodeled and refurnished and when completed will be one of the best equipped theatres in Eastern Pennsylvania. Five hundred upholstered opera chairs will be added and there will be a complete new set of scenery. A horseshoe gallery will also be erected, making the seating capacity 1,000. Manager O'Brien has already secured some of the best attractions on the road for next season.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Baptist Church, home talent, 5, 6; fair houses.——ITEM: A Lodge of Elks was organized here with forty-nine charter members, Lodge No. 399. Grand Exalted Ruler Mend D. Detweiler, of Harrisburg, conducted the ceremonies. Manager Shotwell is one of the charter members.

NEW CASTLE.—GOSSIP: Professor J. Elmer Grimm pianist of the Opera House orchestra, arrived here 8 having closed the season with the Melville Sisters Summer Opera co. Wick W. Wood, dramatic critic on the *Daily Courant*, has associated himself with ex-Sheriff Douthitt in the management of the Ellwood City Opera House. They ought to make it go, as the town is a good one for its size. They tell me that their "ad." in THE MIRROR is bringing them in lots of applications for open time.

MILTON.—ARENA: Welsh Brothers' Circus 10, 11; very good business.

RHODE ISLAND.

WESTERLY.—ARENA: Norris Brothers' Equines did a light business 3, owing to not being properly advertised.—Reynolds' Circus 4 gave two performances in a heavy rainstorm to light attendance.—Goodrich's Circus did a fair business 11.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Harvard Quartette 8; fair house. Fields' Merrymakers 9-13.

TENNESSEE.

CLARKSVILLE.—GOSSIP: W. H. Windom, of the Primrose and West Minstrels, is spending his annual vacation here. Mr. Windom is a Clarksville boy and a great favorite, as was proven by the immense crowd that attended his concert at Elder's Opera House 24. He was ably assisted by local talent.—A. T. Rohmer, usher at Elder's Opera House, died in this city 10 of consumption. He had many friends among the profession.—Dorothy Shernod, wife of Tim Murphy, is spending the vacation with her parents in this city.—Workmen have begun work on the open-air stage in the Park next to Elder's Opera House. It will be used for Summer concerts.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): McKee Rankin and Mr. and Mrs. Sidney Drew in repertoire 1-6 to good business; excellent performances.——ITEMS: The Garland Opera House changed hands here 3. J. P. Garland, former manager and proprietor, leased the house for three years to Dave A. Weis, of Galveston, manager of the Grand of that city. Jacob Schwarz will be manager for Mr. Weis at this point. Possession was given at once, and the entire house is to be thoroughly remodelled and renovated throughout. Work will begin at once and the coming season Waco will be in the circuit, and the best attractions visiting Texas will play Waco. J. P. Garland, formerly manager, conducted the Opera House here over eighteen years, and the past few years his health became so impaired that his physician advised him to retire from the management. Mr. Garland's other interests here will still keep him with us, and he has the best wishes of the entire community.

MARSHALL.—Pavilion Theatre co. (Newfield and Morris, managers) at popular prices 8-13.

WEATHERFORD.—HAYNE'S OPERA HOUSE (R. W. Bonner, manager): Uncle Josh Whitcomb by local talent was given 4; receipts, $200. The Opera House has been closed for the season and during the Summer will be thoroughly renovated preparatory to a big business this Winter. First class attractions have always done well here.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Dark week ending 6.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Dark 1-6.

AUSTIN.—HYDE PARK PAVILION (Dick Patrick, manager): The Colson co. and Leolo Mitchell 1-6.

UTAH.

SALT LAKE CITY.—WONDERLAND THEATRE (Charles Gates, manager): This house has enjoyed increased patronage, in some cases turning people away, since the advent of Burton Stanley and his opera co., who have been presenting Columbus week of 1-6. Miss Lina Crews as Columbus, and Miss Rose Southern as Columbia have won much deserved attention. The piece has been so successful that it will be continued 8-13.——The Salt Lake Theatre and Grand Opera House were both dark. Saltair and Garfield Beach resorts on the Salt Lake are attracting thousands of people daily, who disport themselves in its waters.

VERMONT.

BURLINGTON.—ARENA: Sells Brothers' Circus 6 did a large business. Although the price of admission was only twenty-five cents, the show was one of merit throughout and equal to anything we have had. Buffalo Bill's Wild West 26.

WASHINGTON.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Melson, manager): Eunice Goodrich 1-6; good houses. August Aamold 3.

SEATTLE.—THEATRE (J. W. Hanna, manager): House dark 1-6.——CORDRAY'S THEATRE (William Russell, manager): House dark 1-6.——ITEM: E. Kelly, a resident of Seattle and favorably known to the profession, leaves to join the Alabama co. to play the Squire.

TACOMA.—THEATRE (S. C. Heilig, manager): Dark week ending 6.——NINTH STREET THEATRE (J. W. McCormick, manager): House dark week ending 6. The Case of Rebellious Susan 10.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Large houses greeted Daniel Frohman's Lyceum Theatre co. 5, 6. The Wife and The Case of Rebellious Susan were both well presented. Jane 20.——ITEM: Wallace Munro is preparing a society circus to be put on in a tent at Twickenham Park in the near future.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager:) Dark 3-10. Concert (local talent) 15.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Two Old Cronies 11.——ITEMS: The Maloney Wedding co. are still in camp at Crystal Springs. Their performance, given 5 to defray the expenses of the burial of Maurice Bradbury, was well attended, and gave satisfaction.—Mr. and Mrs. McCabe have returned to Chicago. The party now in camp consists of C. Peruchi, Ed. Davis, G. H. Robertson, Ella Delmore, Pearl Evelynne, and Mrs. Evelynne.—Earl Doty, of the Earl Doty Comedy co., is spending her vacation in the city. Mr. Doty will go with Effie E Isler next season. John Ray and wife and Barney Ferguson are in camp at Koshorrony Lake.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Marie Wellesley co. closed a five weeks' engagement 6. The co. played to large business, and gave general satisfaction. The Alhambra Vaudevilles to a fair house 8.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Martin co. in Faust to good business 3, 4; well pleased audiences.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Clark and Scoville's Comedy co. 1-6; good business. Two Johns 9; big business. A Clean Sweep 17.——ARENA: Hall and Showers' Circus 9-10; business good.

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): House dark 1-6.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): House dark 1-6. Two Johns co. 10.

RACINE.—BELLE CITY OPERA HOUSE (J. Johnson, acting manager): Charity Ball 8; fair business. This co. (Frohman's) are spending their Summer vacation at Waukesha, and playing adjoining cities one night of each week, Waukesha, Milwaukee, and Racine being the principal cities of the circuit.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): The Wilber Opera co. closed a short but very successful engagement 2. Charles H. Hoyt's Black Sheep co. played to a large and enthusiastic house 6. Alhambra Vaudeville rendered a sacred concert to fair business 7.——ITEM: Miss Fannie Johnston, whose engagement with The Black Sheep co. terminated 5, and whose role was assumed by Laura Biggar, left for Chicago on 6, where she will remain for rest and study until the opening of next season.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): Season closed.——THE NEW OPERA HOUSE (David Stori, manager): House dark 8-13.——GRAND OPERA HOUSE (Fred. Schmidt, manager): Paige's Players for a week, commencing 8, to a good house; performance good.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Gordon and Gibney co. to good houses 8-13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Milwaukee Exposition Vaudeville co., with bronze statues as a special attraction, 4-6; good business. Frohman's co in The Wife 11.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Gordon Gibney co. opened a week's engagement 1, presenting Young Mrs. Winthrop, under the name of Cupid's Clients, Elfie, the Will o' the Wisp, Divorce, The Prince of Liars, Ten Nights in a Bar-room, and Jane, under the title Wanted a Wife. The co. played to fair houses during the week, prices being 10-20-30c. Gus Frohman's co. is booked for tomorrow evening, 11, in The Charity Ball.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Two Johns to a fair house 4. Alhambra Vaudeville co. to a small house 5; finest co. ever seen in our city. The Wellesly's Players opened to S. R. O. 8; hundreds turned away.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Lyons-Gruenwald co. opened the second week of their engagement to light business in Little Em'ly, a dramatization of Charles Dicken's David Copperfield. E. D. Lyons as the irrepressible Wilkins Micawber made a big hit and was ably seconded by Mrs. Beth Franklyn, who played his affectionate better-half. Alf. Fisher gave an excellent performance of Uriah Heep. Perdita Hudspeth was a sympathetic Little Emily, and Lenora Bradley did a really artistic piece of work as Rose Dartle. The rest of the cast with one or two minor exceptions were all capable. The season closes on Saturday. It is a pity that the performances have not been better patronized, as they are far above the average.——SUMMER PARK: An excellent performance including C. W. Williams, the Bonitas, and the Zamora Family.——ITEMS: H. R. Jacobs has been in town for the last week.—"Chris" Greaves, the well-known proprietor of the Liverpool, shot himself accidentally on Tuesday, 9. Mr. Greaves was well known in theatrical circles and his death will cause sincere regret to a number of the profession.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark week of 1-6.——ITEM: Anna Parker, leading lady of the Jane co., and who has made hosts of friends here, left for Butte, Montana, 5, to rejoin the co. She speaks in the highest terms of the treatment she received in St. Boniface Hospital.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, manager): Lew Johnson's Underground Railroad co. to a very small audience 6.

TORONTO.—GOSSIP: Alexander Manning, the proprietor of the Grand Opera House, has decided to make several improvements in the theatre which will tend to increase the comfort of the patrons of the house. The operations which were begun on Monday will include the enlargement of the lover, a rearrangement of the offices which will permit the setting apart of a room for smoking. The interior of the theatre will be repainted and redecorated. Ned Jennings will have charge of the orchestra. The season will open in September and the attraction will be Sol Smith Russell.—Manager H. J. Hill, of the Industrial Fair, returned from Michigan 9.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and co., managers): Anna Eva Fay 8-13; large audience present on the opening night. Miss Fay completely mystified her audience, answering any questions put to her by any person in the audience. She is assisted by Mr. and Mrs. Barrett, who do a comedy sketch, and Mr. Bowman, solo banjoist.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark 8-13.

MONCTON.—OPERA HOUSE (A. E. Halstead, manager): McSorley's Courtship with John L. Sullivan as the special attraction 4; top-heavy house.

NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, mgr.): London, Eng., June 25—indefinite.
A BLACK SHEEP: San Francisco, Cal., July 15-27.
ALLEN AND HILL'S DRAMATIC: Cape Vincent, N. Y., July 15-20.
BAILEY AND GRAY: Golconda, Ill., July 15-20.
CULHANK'S COMEDIANS: Joplin, Mo., July 8-27.
CURTIS AND STONE'S: Buffalo, N. Y., July 1—indefinite.
CRAIG'S PLAYERS: Morristown, N. Y., July 8—indefinite.
FRAWLEY STOCK: San Francisco, Cal., June 3—indefinite.
FORD'S STOCK: Baltimore, Md., June 3—indefinite.
FERRIS' COMEDIANS: Menominee, Mich., July 15-20, Sturgeon Bay, Wis., 22-27.
GIBNEY-GORDON STOCK: Appleton, Wis., July 15-20, Oshkosh 22-27.
GIFFEN-NEIL STOCK: St. Paul, Minn., June 17-July 20.
IMSON'S COMEDIANS: Billings, Mont., July 15-20.
JOHN D'ORMOND: Dubuque, Ia., July 15-20.
LYCEUM STOCK (Daniel Frohman, mgr.): San Francisco, Cal., July 15-Aug. 3.
LEONARD GROVER: Portland, Ore., June 10—indefinite.
MANHATTAN BEACH STOCK: Denver, Col., July 1—indefinite.
NATIONAL STOCK (Perry and Allen, mgrs.): Little Rock, Ark., June 24—indefinite.
NATIONAL THEATRE STOCK: Washington, D. C., June 3—indefinite.
PHŒNIX THEATRE CO.: Ft. Scott, Kans., July 16-20.
PAIGE'S PLAYERS: Hudson, Mich., July 15, Litchfield 22-27.
RAYMOND'S COMEDIANS: Freeport, Ill., July 15-20.
SKINTER PAYTON: La Grande, Ore., July 15-20.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Oakland, Cal., July 15-18, Santa Cruz 19, 20, San Jose 22, 23, Stockton 24, Santa Rosa 25, Sacramento 26, 27, Portland, Ore., 29-Aug. 3.
TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1—indefinite.
TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.
THE TELEGRAM (Jessie Mae Hall): Mt. Vernon, Ill., July 15-17, New Albany 18-20, Richmond, Ky., 22-27.
WALTER SANFORD'S STOCK: San Francisco, Cal., June 3—indefinite.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 20—indefinite.
AMERICAN OPERA: Milwaukee, Wis., June 10—indefinite.
ANDREWS' OPERA: Richmond, Va., June 10—indefinite.
ABEL OPERA: Peoria, Ill., July 1—indefinite.
CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.
1492 (E. E. Rice, mgr.): Manhattan Beach, N. Y., July 1-Aug. 31.
HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite
HINRICH'S GRAND OPERA: Philadelphia, Pa., June 17—indefinite.
INNES BAND: Cleveland, O., July 15-20, Erie, Pa., 21, 22, Jamestown, N. Y., 23-25, Buffalo 26, 27, Toronto, Ont., 29-31.
KISMET: Boston, Mass, July 8—indefinite.
LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8—indefinite.
MILTON ABORN OPERA: Atlantic City, N. J., July 8—indefinite.
MURRAY-LANE OPERA: Cleveland, O., June 10—indefinite.
ORIOLE OPERA (Parks and Graves, mgrs.): Fargo, N. D., July 15-20.
PYKE OPERA: Denver, Col., July 8—indefinite.
ROBINSON OPERA (Eastern; Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.
SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., June 15-Sept. 3.
THE SPHINX: New York city July 8—indefinite.
THE MERRY WORLD (Canary and Lederer, mgrs): Chicago, Ill., July 8—indefinite.
WILBUR OPERA: St. Paul, Minn., July 1—indefinite.
TEMPLE OPERA: Indianapolis, Ind., July 1—indefinite.

MINSTRELS.

AL. G. FIELD: Manistee, Mich., July 16, Traverse City 17, Petoskey 18, Cheboygan 19, St. Ignace 20, Sault Ste. Marie 22, Marquette 23 Houghton 24.
BRYANT AND SWAIN: Thief River Falls, Minn., July 15-20.
GORTON'S (Charles H. Larkin, mgr.): Skaneateles, N. Y., July 22, Cazenovia 23, Waterville 25, Richfield Springs 26, Cooperstown 27.
HALLARD AND DONNELLY'S: Cherryfield, Me., July 17, Millbridge 18, Ellsworth 19, Bar Harbor 20.

VARIETY.

CANADIAN JUBILEE SINGERS: Muskegon, Mich., July 17, Grand Rapids 18, Hastings 19, Charlotte 20.
UNIQUE VAUDEVILLE: Wells, Nev., July 18, 19.
WHITE CROOK: Philadelphia, Pa., July 1—indefinite.
W. H. MCKANLASS: Ashland, Wis., July 16, Bessemer, Mich., 17, Rhinelander, Wis., 18, Antigo 19, Eagle River 20.

CIRCUSES.

BARNUM AND BAILEY'S: St. Thomas, Ont., July 17, Brantford 18, Hamilton 19, Port Hope 20.
GREAT SYNDICATE: New Westminster, B. C., July 18, Ashcroft 19.
MORRIS': Wahpeton, N. D., July 16.
RINGLING BROTHERS': Palmer, Mass., July 16, Pittsfield 17.
RICE'S: Manhattan Beach, N. Y., July 1—indefinite.
SAM DOCK'S: Centreville, Pa., July 17.
SMITH'S: St. John, N. B., July 15—indefinite.
SPARK'S: Altoona, Pa., July 17, 18.
WELSH BROTHERS': Williamstown, Pa., July 17, 18, Lykens 19, 20.
W. H. HARRIS': Chicago, Ill., July 15-20.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Lewiston, Me., July 16, Waterville 17, Bangor 18, Augusta 19, Portland 20, St. Johnsbury, Vt., 22, White Plains Junction 23, Montpelier 24, St. Albans 25, Burlington 26, Rutland 27.
BLACK AMERICA (Nate Salsbury, mgr.): Boston, Mass. July 15—indefinite.
BARTHOLOMEW'S EQUINES: Chicago, Ill., June 16—indefinite.
MILLIE CHRISTINE: Portland, Ore., June 17—indefinite
NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, manager): Findlay, O., July 17, 18.

"O PROMISE ME."

The following parody on DeKoven's well-known song has never been sung on the stage: variety comedians with good strong voices are welcome to do whatever they please with it. The jokes in it are all warranted to create laughter, as they have been well tried in every form. THE MIRROR would be pleased to hear from every artist who thinks well enough of this parody to include it in his repertoire. The music of the original song can be obtained from any dealer.

O promise me that when we'll married be,
You'll never read the riot act to me;
Some night perhaps I'll come home very late,
Carrying the burden of a large and saucy skate;
Promise me that you will not produce the broom,
To chase your little husband all around the room,
Making him as tired of life as he can be,
O promise me! O promise me!

O promise me that you won't want a sack
Of sealskin, dear, to wear upon your back,
O promise me that you won't want the earth,
Or kick because you can't get gowns from Worth.
Promise me that you won't say how "Mr. Jones
Brought home his wife some earrings set with pure white stones."
Remember that I'm working on a salary!
O promise me! O promise me!

O promise me that you'll not go insane,
If I should say "your cooking gives me pain!"
Or that your biscuits are below par,
Promise me you won't run back to ma.
Promise me that when the Winter's snow and sleet
Bring on that woman's pet complaint—cold feet,
That you won't plant them on my spine with glee,
O promise me! O promise me!

O promise me that should the baby cry,
You'll not begin to think it's going to die!
And chase me out at three A. M. to get
The doctor to attend the little sweetie pet;
Promise me, my darling, that above all things,
Even if the little one should put on wings,
That you'll not ask your ma to stay with us eternalee,
O promise me! O promise me!

MAURICE EDMUNDS.

LETTER TO THE EDITOR.

MR. FESSLER'S INTERESTING RELICS.

GREENVILLE, Pa., July 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In looking over some old theatrical notes I found the following which may be of some interest to your many readers:

The first theatrical performance given in New York was in a building in Nassau Street on Feb. 26, 1750. The play was Richard the Third, altered by Colley Cribber, and the manager was Lewis Hallam. There was one curious custom at that day.

Such a thing as selling reserved seats was unknown, and to meet the difficulty the following notice made a part of the advertisement and play-bills: "Ladies will please send their servants to keep their places at four o'clock."

The servants were sent at the time appointed, and sat and talked and enjoyed looking at the drop scene and each other till six o'clock, the hour for the performance to begin, when their masters and mistresses arrived to claim the seats that had thus been secured for them. It is true it took a little time to hunt up one's servant, and to find in what part of the house a seat had been secured, but in time order came out of chaos and the play began.

I have a piece of the house in which Shakespeare was born, a part of the oldest stage in America, and the original stage letter-rack of Nibbo's Garden, as well as many other valuable relics. Yours truly,

WALTER FESSLER.

OBITUARY.

Minnie Doyle Howard, professionally known as Minnie Doyle, died at her home in Chicago on June 23. The deceased began her stage career with Clara Morris under the management of Barney McCauley in Cincinnati. In New York she was for a number of years a member of the Union Square Theatre company. For two seasons she was a member of Ben DeBar's stock company in New Orleans, and also of the stock company that played at Hooley's Theatre, Chicago, for several seasons. For several years the deceased had conducted a theatrical agency in Chicago with her husband, Dr. Charles L. Howard, who, with one son, Lorin, survives.

William McMahon died in this city last week from pneumonia, and was buried in Calvary Cemetery on Saturday. His illness was originally caused by a cold contracted while he was playing in 1492. The deceased had been on the stage nearly twenty years. Several seasons ago he first began as one of a trio of whom the others were Kelly and Murphy, and on his return from England introduced several songs that became popular.

Carrodus, a noted violinist, died from apoplexy at Hampstead, England, on Saturday. He had performed at the Covent Garden Theatre on Friday.

After a long and tedious illness John Dolman, a well-known lawyer, died at his home in Philadelphia, Saturday evening. Mr. Dolman is remembered as one of the lights of the stage in the days of the old Arch Street Theatre stock company, about forty years ago. He was born at Laycock, Wiltshire, England, in March, 1830. He came to America in 1852 and spent the first fourteen years of his life on a farm near Utica, N. Y. At the age of sixteen he enlisted in the United States Marine Corps and served through the Mexican War. He was made sergeant on the United States sloop *Dale*, and aided in raising the first flag in San Francisco. At the close of the war he drifted to the stage. After playing the season of 1851-2 at the old National Theatre, Ninth and Chestnut Streets, he became a member of the Arch Street Theatre stock company, under Wheatley and Drew, later Wheatley and Clarke, where he remained until called to the Bar in 1860. As an actor he rose rapidly in his profession. It was in heavy parts, however, that he excelled.

THE ELKS.

John J. Shannon, Secretary of the New York Lodge, No. 1, B. P. O. Elks, prepared an elaborate and artistic souvenir for the recent convention of Elks at Atlantic City, N. J. The souvenir is a large pamplet one hundred pages, containing a brief history of the origin and progress of the order. It is profusely illustrated with portraits of the delegates and prominint members, including the roll of membership of the parent lodge.

Grand Secretary Reynolds announces that over 175 lodges, representing 20,000 of the 28,000 members of which the order is composed, have paid their per capita tax and recognized the Atlantic City Convention.

Tom Browne, the well-known whistler, who achieved such great success at Hoyt's Theatre in A Trip to Chinatown, followed by extended engagements in London and Paris after which he was a prominent feature of last season's Trocadero Vaudevilles headed by Sandow, has been playing the Keith circuit and next week goes to the Union Trust Roof Garden in St. Louis for a fortnight. An engagement for a similar period follows at Hopkins' Theatre, Chicago.

The May Russell company will be in the swim next season as usual. The managers announce that their printing will be new and of the best quality that the Morgan and Springer Companies can produce. Rose Coleman has been engaged for this company.

CAUSERIE.

Alexandre Dumas' marriage will doubtless afford a serious topic of conversation both to his friends and his foes. His first marriage was not happy. Madame Marischkine was a thorough Russian, the most complex of women. After a few years of married life Dumas and his wife separated. They never met again, it seems, until a few days previously to her death, which occurred in the month of May. Dumas reserved his most pitiless sarcasms for all those who in his eyes were guilty of the greatest crime—marriage. Speaking to a young woman who had gone to spend a few hours at Marly last year, of a mutual friend, an artist of genius, whose works had shown a marked inferiority for some years past, he said: "How can a man do any decent work if he is encumbered with a wife who has a voice like a bull-frog?" Dumas must have changed his mind about the institution of marriage, as at his age—he is seventy-one—he now marries a woman who is about fifty. Let us hope that she has not a voice like a frog and that Dumas will finish his Route de Thèbes.

Paderewski, who is rather a modest man for a genius—most modest for a pianistic genius—writing to one of his admirers who had, with the partial and over-enthusiastic praise that characterizes the friends and well-wishers of the Polish pianist, expressed the belief that Paderewski was a far greater pianist than either Liszt or Rubenstein had ever been, said: "I shall never be able to equal Liszt's admirable tone paintings nor Rubenstein's marvellous wealth of sound. Liszt's and Rubenstein's playing will neither be surpassed nor equalled. In the history of piano playing they will be known to posterity as the two great geniuses." It is rare to find a great artist so ready to acknowledge the art of others.

A weekly journal this week deplores the engagement of Calvé in the place of Emma Eames. It is said that Calvé only signed under the express proviso that Eames should not be a member of the company. This is why our contemporary sheds tears. Words to the effect that "Eames was a wonderful artist, a constant edification and a perfect delight," seem rather exaggerated when applied to a singer like Eames who, I admit, does everything acceptably but whose impersonations are neither original nor individual. She has been well trained, and she has not forgotten the lessons she received. Calvé, on the contrary, has had the courage to trample upon the idiotic traditions that infest lyric art and render it utterly absurd in the eyes of intelligent people. I hope that she will give us, in addition to Santuzza and Carmen, the Marguerite of Faust and the Marguerite and Elena of Boito's Mepistofele.

Daudet, it seems, would have liked to be "the merchant of happiness." He pretends that he would be a great success in that capacity, as he would know by merely exchanging a few words with his would-be customers what would constitute happiness to them. Unfortunately for most of us, Daudet has not yet opened shop. What success he would achieve!

MARTINE.

UNDER THE BLACK FLAG.

Marks Brothers' Musical Comedy company, so-called, with headquarters at Perth, Ontario, appears to be an organization that should confine its operations to Canada. R. W. Marks, its manager, sends to THE MIRROR from Christy Lake, Ont., a letter giving news of the Summer doings of himself, of his brother, T. H. Marks, and of another brother, Alexander Marks, all of whose pictures appear on the letter-head. This letter-head also bears printing conveying the information that such copyrighted plays as Struck Gas, Esmeralda, Jane, The Private Secretary, and others, have been "rewritten expressly for Marks Brothers by James J. Campbell, of Boston, Mass."

It is reported that Charles Gates and Burton Stanley presented 1492 recently at the Wonderland, Salt Lake City, under the title of Columbia.

FANNIE JOHNSTON.

On page 4 of this number of THE MIRROR there is given a striking portrait of Fannie Johnston, a pretty and promising comic opera artist. Miss Johnston began her professional career as a chorus girl in Girofle-Girofla with Lillian Russell. She originated the title-role in Venus at Boston, playing it also in New York. In Messrs. Ware and Woolf's Westward Ho! which was presented in Boston during the past season, Miss Johnston appeared as a Western sheriff, in sombrero, boots and trousers, and made a success. She will be seen in New York next season.

E. J. HENLEY VERY ILL.

Bad accounts reach THE MIRROR concerning the health of E. J. Henley. That popular and successful young actor is at present at Orr's Island, Me., where he is under constant medical treatment. The doctors say his lungs are seriously affected and they are unable as yet to determine how serious the case is. They have prevailed upon Mr. Hanley to give up cigarettes, of which he was an inveterate smoker. He now indulges in a pipe.

PETITION FOR A RECEIVER NOT GRANTED.

Judge Gaynor, of the Supreme Court, decided on Saturday that he could not grant the request of Al. Hayman and Daniel Frohman for a receiver of the business of Edwin Knowles and company.

"This is only a preliminary proceeding," said Mr. Hayman yesterday to a MIRROR man. "We shall now go right on with the suit, and we expect to get an early trial."

ENGAGEMENTS.

Charles A. Morgan will go with A Baggage Check next season.

J. Aldrich Libbey has been engaged to sing for six weeks in the Lyceum Opera company at Atlanta, Ga.

Robert Lowe has been engaged by Sol Smith Russell to play Fag in The Rivals next season.

Lola Dean Dryden has been engaged for Joseph Jefferson's company next season.

Billy Emerson will be with Weber and Fields next season.

Criptie Palmoni will play leading roles with Stuart Robson next season.

Frank P. Prescott will manage the Western company that will play An American Hero next season.

Vernona Jarbeau has re-engaged with The Passing Show.

Neil Gray will be stage-manager of The World Against Her again next season.

Sinclair Nash, who has gone to Atlanta for a short season in comic opera, has signed with The Wizard of the Nile for next season.

George Leslie and Isabel Percival have signed for The Dazzler.

John Mackay has engaged Edward Webb, tenor, for his company.

William Wolff has engaged Edith Mason, prima donna, and Thomas Persse, tenor, for his opera company.

Arthur K. Deagon, vocalist, last season with The Rainmakers, has engaged with Ward and Vokes to do his specialty and play a juvenile part.

Minnie Dupree has been engaged for the leading comedy role in Burmah by Eugene Tompkins.

Charles W. Travers, Charles Mason, Harry Webster, Frederick Maynard, Helen Corlette, Alma Strong, Lolo Morrisse, Mrs. Owen Marlowe, and Electra Melema have been engaged for The Land of the Living, which will be managed by S. Myers.

The Tomlinson Comedy company, under the management of J. J. Owens, will open on Aug. 12. The following have been engaged for the organization: N. H. Moray, musical director; Ed. H. Barnstead, Jr., advance; Harry Lynton, Edwin Wayne, R. D. Bertran, Tommy Shearer, H. A. Lamar, M. Newman, C. E. Jones, W. Curtis Clark, H. E. McKee, J. Howard Benton, Edmond Russell, Mrs. H. A. Lamar, Mabel Haven, Cristy Bolger, and Lillian Emery.

Louis Leon Hall has been engaged for next season by Walter Kennedy.

Lawrence Williams has signed to be a member of Havlin's stock company at Chicago next season.

Thomas F. McCabe, who originated the title-part in Lincoln J. Carter's new play, The Defaulter, produced recently, has been engaged for that role for next season. He is at Boston Highlands for the Summer.

John W. Vogle, Emma Dunn, the Electric Quartette (George W. Kerr, Howard Powers, Edward A. Kerr, and Frank Earl), Harry Beresford, Tessie Deagle, and Frank Ambrose and wife have been engaged for Special Delivery for next season.

Mary Anderson, of Salem, Mass., has signed with Charles Frohman for next season. She was formerly of the Still Alarm and The Prodigal Daughter companies.

Frederick Backus has been engaged to support Edward Harrigan.

Phil Buraker has signed with Russell and Hayes for leading comedy and to manage the stage in The Hotel.

Will A. Barron has been engaged by Jule Walters to play the German comedy part in A Money Order next season.

James T. Kelly, Louis Martinetti, W. S. Sully, Charles A. Morgan, Charles A. Marcus, Lizzie Melrose, Lida Clark, the Nicholls sisters, and Anna Sanford have been engaged for A Baggage Check next season. Eddie Walsh will be in advance, and W. S. Butterfield will be manager.

Manager Frank L. Perley has re-engaged Mark Fenton for Madame Modjeska's support.

Helen Bertram has been engaged for The Bostonians.

The following is the company engaged for The Midnight Special: Lillian Longmore, Mabel Stanley, Florence French, Conrad Cautzen, Ed. Gallagher, Del Tryon, W. H. Smith, James Jackson, Harry S. Healey, Ed. Wiebie, Mr. Barnes, Mr. Fairchild, Mr. Qunian, Harry Bernard, Sam Fisher, and Henry Morton. The opening will be early in September. Henry Morton is proprietor, Harry S. Healey manager, Harry Bernard will go in advance, Sam Fisher will be assistant agent, Ed. Wiebie stage machinist, with two assistants, and W. Montgomery master of properties.

The following have been engaged for the Edythe Carrington company: W. F. Timmins, Charles F. Newsom, Harry Weeks, Charles T. Burroughs, Marie Weeks, and Mamie Frederick. The staff will be Charles M. Raphun, proprietor; John C. Colton, manager; Dudley Farnsworth, representative; Harry Weeks, stage-manager; and Charles T. Burroughs, properties. Mr. Raphun is now at Asbury Park putting the finishing touches to his play, Across the Rhine, which will have a place in the repertoire.

Helen Redmund, last season with The Bostonians, will this season play the role of Odaliska in The Wizard of the Nile.

Edwin Wayne, who spent several days in the city last week, has been engaged by E. J. Nugent for a prominent part in the forthcoming tour of The Stowaway. Mr. Wayne left for Philadelphia on Saturday.

Edwin Clifford has been re-engaged as business-manager for Fitz and Webster's A Breezy Time, making his third season with that company.

JUDICIOUS ADVERTISING.

Playwright Barbour Furnishes a Forcible Argument In Its Favor.

276 WEST 113TH STREET,
NEW YORK, July 11, 1895.

To the Editor of The Dramatic Mirror:

I sent you Monday morning an advertisement announcing my desire to place my latest comedy, His Bachelor Wife, with some responsible manager. On Tuesday the "ad." appeared, and on Wednesday I received and accepted an offer from a prominent manager for the production of the play this coming season. As I did not think to ask his permission to make his name public I leave it to him to make his own announcement, which he will doubtless do soon.

That same evening, while in conversation with another manager who is fast coming to the front, he mentioned having seen the advertisement, and wanted to see how nearly we could agree upon terms, etc. He seemed much disappointed when I told him he was a few hours too late.

Now, a singular circumstance connected with this transaction is that both managers alluded to had read the MS. of the play, and knew that it was in the market, yet neither thought seriously of making an offer for the same until the advertisement appeared.

This is the most forcible argument in favor of judicious advertising that I have ever experienced.

Yours gratefully,
EDWIN BARBOUR.

AUSTRALIAN NOTES.

SYDNEY, N. S. W., June 10.

Violet Varley (Mrs. Joseph Tapley), a soprano of Williamson and Musgrove's Comic Opera company, died in Melbourne last week in giving birth to a still-born son. Universal sympathy is felt for Mr. Tapley, who had only been married a twelvemonth. Miss Varley, who showed great promise, was to have gone to England this year and to have studied in Paris. She graduated in Pollard's Juvenile Opera company, and when quite a girl visited China and India with that combination. For the last seven years she has starred with the Royal Comic Opera company, some of her most successful roles being Marion in La Cigale, in which character she succeeded Marie Halton, Pitti-Sing in The Mikado, the title-part in Iolanthe, Nelly Bly in The Vicar of Bray, Chopinette in Paul Jones, and Mesnestra in The Mountebanks. Mr. Tapley (tenor) came out from England in 1893 to join the opera company, with which he has remained a favorite ever since.

A SEASON OF REVIVALS.

The opera season at the Lyceum concludes with a six days' revival of La Cigale, Nellie Stewart making her fiftl Australian appearance, prior to leaving for London, as Marion. This season, consisting entirely of popular revivals, has been most successful, financially and artistically. The return to England of Nellie Stewart—her last London appearance was as Blue-Eyed Susan—and the lamentable death of Miss Varley, who was looked upon as her natural successor, will necessitate Messrs. Williamson and Musgrove engaging several new artistes. An attempt may be made to retain the services of one or more of The Gaiety Girl company, whose Sydney season opens at the Lyceum on Friday week. The seats for the first night are to be put up to auction, as was done during the Bernhardt season here.

The Brough and Boucicault Comedy company, after a highly successful season in Brisbane (Q.) and Newcastle (N. S. W.), are now in Melbourne. Miss Romer (Mrs. Gibson), late "old woman" of this company, has left for London, where she will join her daughters, Fanny Brough and Brenda Gibson.

The Gaiety Girl company are now playing a fortnight's season in Adelaide (S. A.) having concluded their Melbourne season, which was played to wonderful business.

The New Boy company has disbanded in Adelaide. Messrs. Cosham, Bernage and Mayeur have returned to London. Ralph Roberts (The New Boy) has joined Frank Clark's company. Edith Housley is to tour New Zealand with Bland Holt's Dramatic company, and Clifton Alderson is remaining in Australia.

NEW PLAYS TO AUSTRALIA.

Three plays new to Australians are in the present Brough and Boucicault repertoire—Sydney Grundy's The New Woman, Haddon Chambers' John-a-Dreams, and Pinero's Notorious Mrs. Ebbsmith.

A LETTER FROM IRVING'S LIEUTENANT.

The following letter has been received from Bram Stoker:

"Mr. Irving asks me to say, with his very kind regards, that he fears thare is no possibility of a visit to Sydney just at present. His arrangements are already made until 1897, so that for some time, at any rate, it would not be possible for him to pay a visit needing so much time."

Bland Holt has coined £3,000 up to date with the Australian rights of The Span of Life.

A Sydney autograph collector holds an I O U of G. V. Brooke for £3, a week's salary due to a property man over thirty years back.

William Walshe, one of the best Australian-bred tenors, was benefited on Saturday last, and leaves for San Francisco by to-day's American mail boat.

On Wednesday last a monster benefit was tendered to Madame Emily Soldene, at the Lyceum Theatre, when she appeared in one act of Madame Angot. She will leave shortly for London.

J. E. Moore, Maggie Moore's brother and manager, informs me that his sister has definitely settled to visit America in the course of the next three or four months. Her present Sydney season at the Theatre Royal has been very prosperous and shows no signs of flagging. Sweet Innisfail is now being produced by her company, under arrangement with W. J. Holloway.

Harry Rickards, by far the most popular and successful variety manager in the Antipodes, is on his way to London in search of new talent.

Messrs. York and Jones have got together a very clever variety company at the Empire (late Opera House), and are making a fair bid for popularity.

Charles E. Verner has been appearing, under George Rignold's management, in The Shamrock and the Rose, and County Wicklow.

On Friday next Mr. and Mrs. Arthur Dacre (Amy Roselle) open their Sydney engagement at Her Majesty's Theatre with Esther Sandraz to be followed by A Scrap of Paper.

Frederick Villiers, the war correspondent, is doing well under R. S. Smythe's management.

Williamson and Musgrove's Cinderella company is to tour New Zealand. Horace Wheatley is in the combination.

The Morocco Bound company is now in Brisbane, "Billy" Elton being still in the cast.

NELLIE STEWART'S PLANS.

A word as to Miss Nellie Stewart, the departing prima donna of Williamson and Musgrove's Comic Opera company, with which combination she has been connected off and on for close upon fifteen years. During 1887 she studied under Signor Randegger, and made her Australian rentrée at Sydney Theatre Royal about May, 1888. In 1892 she played Blue-Eyed Susan for eighty nights at the London Prince of Wales's Theatre, followed by a short run of Incognita. Her present intention in visiting England is to get together a company for an American tour, with an opera of which Mr. George Musgrove has purchased the American and Australian rights.

Mlle. Marie Farina, an American mezzo-soprano, who has been singing through Italy in grand opera for several years, has been engaged by "the firm" to take Miss Stewart's place in the opera company.

E. NEWTON DALY.

MELBOURNE, June 10.

The Shop Girl was performed for the last time at the Princess's Theatre on May 31. It attracted an enormous attendance, money being turned away from the doors long before the curtain rose.

The annual season of the Brough-Boucicault company commenced on June 1. The Case of Rebellious Susan is the piece selected to open the season with. Miss Taber, Miss Talbot and Miss Cliffe made their first appearance in Melbourne. The pieces to follow are The Masqueraders, John-a-Dreams, An Ideal Husband, The New Woman, and The Notorious Mrs. Ebbsmith.

The last performance of the sensational drama The Span of Life took place at the Royal on May 31. The piece had a highly successful run of seven weeks to crowded houses every evening. The Union Jack has also started a season which looks as if it would be as successful as The Span of Life. Bland Holt seems to have hit the public taste.

The Bijou company has been doing very good business under the management of Frank Clark. The programme also includes Isabel Webster, Wilfred Shine, Florrie Forde and the gymnast Ouda. Will Whitburn and Jules Simonsen will make their first appearance at the Bijou on June 1.

Harry Rickards' company has been strengthened by the addition of Fred. Garnet, the funniest clown in Australia. Mr. Winton, the Sakers, Pope and Sayles contribute special items. The following are also appearing: Ada Barker, Bertha Faning, Fred. Duncan, Miss Fitzmaurice, Clara Spencer, Priscilla Verne, Mr. Foreman and Fannon, Alf. Lawton, and the clever Leslie Brothers.

On June 1 the American artists, Lottie Murphy and Mack Phil, will make their first appearance. Harry Rickards is going to have a three weeks' engagement here, and then leaves for England to secure new artists.

On June 1 the laughable comedies The Snowball and The General will be given for the last time.

Alice Saker has been ill with pleurisy but I am glad to say is better now.

The Guiety company left by special train after the performance on May 31 for Adelaide and performed there on the following night.

On Wednesday, May 29, the annual Theatrical Carnival took place at the Exhibition Building with great success, even greater than last year. Over 20,000 people attended and the funds of the Distressed Actors will be benefited by over £1,000.

The Dan Barry company has been doing well in all the suburbs.

J. M. ROBISON.

NOTES FROM ABROAD.

The Paris Gymnase will reopen next September with Marcel Prevost's Demi-Vierges. Following the revival will come a new play by Sardou in which Jane Hading will play the principal role.

Mr. and Mrs. Arthur Dacre, who were not successful here, seem to be attracting considerable attention in Australia where they are touring with A Scrap of Paper and other plays.

Sarah Bernhardt's new poetic play, La Princesse Lointaine, was not a success in London.

Sir Henry Irving's son, H. B. Irving, has taken his degree of M. A. at Oxford.

Madame Réjane is now playing at the London Garrick Theatre.

Henri Lavedan is to give either at the Gymnase or the Vaudeville sometime in October his play entitled Viveurs, which could be translated by High Livers.

Réjane will leave the Vaudeville next season to originate a new part in a play that Meilhac is writing for her. It will be a second edition of Ma Cousine.

Max Bouvet, one of the best French baritones, has been entrusted with the part of Claude in La Femme de Claude by Bruneau. If there ever was a subject ill-suited to music La Femme de Claude certainly is. Bouvet is also a painter of no mean talent. Last year one of his pictures was awarded a third-class medal at the Salon. Subsequently the picture was bought by the French Government.

Henri Caen, the painter, is a very clever librettist. His La Navarraise, set to music by Massenet, made a hit in London last season. La Vivandière, the music of which was written by Godard, has been one of the most pronounced successes the Opéra Comique has had for years. French artists are becoming very versatile.

The Silver King is now occupying the boards of the Dentoches Volks Theatre, Berlin. In a few days an entirely new spectacular piece, with ballet, entitled Stangen's Orientreise will be produced.

The Unter den Linden Theatre, Berlin, has closed for the Summer after a most prosperous run of Miss Helyett.

Preparations are being made to produce R. A. Barnet's Excelsior, Jr., in London at either the Avenue Theatre or the Prince of Wales. If it is done at the Avenue, May Yohe will play the title-role, and if it is done at the Prince of Wales' Arthur Roberts will have the part.

Bolossy Kiralfy is talking about bringing The Orient, his big spectacle now running at the Olympia in London, to America.

Catulle Mendes has translated the book of Hanse and Gretel for the Paris Opera Comique.

Victor Maurel, the baritone, has arranged to write for the Paris *Gaulois* a series of articles relating his souvenirs of Covent Garden as an artist and as a society man.

Stuart Cumberland has written a new four-act play for E. S. Willard.

Carl Wesselsky, a leading actor of the National theatre, Berlin, has become a raving lunatic. He was first attacked while performing in a sensational drama entitled At the Madhouse.

ANNIE MARTELL

Leading Soubrette with Donnelly and Girard past two seasons.

JAMES F. MACDONALD

Vocalist and Comedian, with Strong Specialty. Last Season with Shaft No. 2.

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Portia, Lady Anne, Parthenia; Desdemona, Juliet, Virginia; Ophelia, Julie de Mortimer, Etc.

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has been further enhanced by the addition of "THE FROTHINGHAM," SCRANTON, PA., and NEW LYCOMING OPERA HOUSE, WILLIAMSPORT, PA., one of the handsomest theatres and best show towns in the Keystone State. THE NEW PARK OPERA HOUSE, ERIE, PA., speaks for itself. BRADFORD, PA., and OLEAN, N. Y., are always profitable. THE ELMIRA OPERA HOUSE will be entirely remodeled this Summer, while Mrs. J. M. Wieting has contracted to spend $30,000 in remodelling the WIETING OPERA HOUSE, SYRACUSE, N. Y., which has just closed the most prosperous season of its existence and next season will be the handsomest amusement resort in America. We still book for JAMESTOWN, N. Y., and Oil City and Beaver Falls, Pa.

ALL FIRST-CLASS ATTRACTIONS PLAY THE WIETING

to avoid opposition, and because ALL THE BEST PEOPLE in Syracuse are its patrons, while it has THE LARGEST CASH SEATING CAPACITY OF ANY THEATRE IN THE CITY.

For open time address **M. REIS, MORTON HOUSE, New York City.**

THE ELKS' CONVENTION CATASTROPHE.

The thirty-first annual convention and ninth reunion of the Grand Lodge of Elks, which was opened at Atlantic City last Tuesday, was subjected to a dreadful catastrophe on the following evening, when the second floor of the Casino gave way, precipitating one thousand persons to the floor below.

When the crash took place James J. Armstrong, the well-known vaudeville agent, of this city, and a member of the Grand Lodge, was just about to address the assemblage. Suddenly there was an ominous crack of timbers and a few seconds later the flooring in the middle of the hall sank from sight. Men, women and children fell with frightful shrieks to the floor below, and as the floor near the collapsed portion inclined, others were swept into what seemed like a living whirlpool. The electric light went out at the same time, and the entire building was in darkness.

Those who went into the chasm last fell on those who had preceded them, and in this manner their fall was broken. This aggravated, however, the sufferings of those who lay wounded on the first floor, twenty-five feet below.

An alarm of fire was sounded at once, and the department and two police patrol wagons were soon on the ground, and with the assistance of those who had escaped uninjured did all they could for the sufferers. Within an hour all had been helped out of the building and conveyed to hospitals, hotels, or to their respective homes.

Among those who were severely injured was James J. Armstrong, who had both legs fractured. He is one of the most prominent Elks in the country, and had just completed a term as Exalted Ruler of the New York Lodge. He is at present a member of the advisory committee. His wife and his ten-year-old daughter were both injured in the crash. Mrs. Armstrong is suffering from internal injuries, and the little girl had one of her legs broken.

It is reported at the present writing that the condition of those injured is very favorable, with the exception of Frederick K. Klaproth and Mrs. Francis Japha. Mr. Klaproth is a member of Jenning's band, that was supplying the music for the exercises. The physicians hold out very little hope of his recovery. Twenty-five persons received serious injuries, and many more are suffering from bruises, fractures, and other injuries of a painful character.

The Grand Lodge convened on Tuesday morning at Morr's Guards Armory, Grand Exalted Ruler Edwin B. Hay, of Washington, presiding. Among those who made speeches were Mayor Strong, Grand Local Knight; William G. Meyers, of Philadelphia lodge, Past Exalted Ruler; Samuel E. Perry, of Atlantic City lodge, and Edwin B. Hay. The calling of the roll by Grand Secretary George A. Reynolds revealed the fact that 151 out of a total of 275 lodges in the country were represented, including all the big lodges except Cincinnati, Louisville, St. Louis, and Buffalo.

The Grand Exalted Ruler's address followed the report of the Committee on Credentials and was listened to with great attention. Toward the conclusion of his speech he paid a glowing tribute to the late Past Grand Exalted Ruler Wehner, of New York lodge, and to the late John Walters of Newport.

The Secretary's report showed that twenty-three new lodges were instituted during the year by the legal order and nine lodges by the Buffalo faction. The total receipts of the year were $9,000, and there are $2,000 in the treasury. After the meeting the visiting Elks were entertained with a band contest and concert at the Ocean Pier, which was followed by a hop in the evening.

The conclusion of Wednesday morning's session witnessed the settlement of all the differences that have existed for several years between the branches known as Atlantic City and Buffalo factions of the order.

In the parade held in the afternoon there were not less than 2,500 Elks in line. This was followed by the social session at the Casino, which terminated so disastrously. The convention adjourned on Thursday afternoon after the election of officers for the ensuing year. William G. Meyers, of Philadelphia Lodge, was elected Grand Exalted Ruler. The late head of the order was made Grand Trustee. Allen O. Meyers, who is considered responsible for much of the past difficulties of the order, was voted out of membership.

There is a possibility that members of the New York Lodge of Elks who were injured in the Casino disaster may institute suits aggregating $150,000 against Atlantic City for permitting the old building to stand and be leased for a public gathering.

The Casino was erected by the Casino Amusement Company about three years ago, but had been abandoned and left open to the weather for two Winters. The woodwork was dry and had rotted in various places. Much indignation was manifested that such a hall should have been used for the meeting.

☞ Professional cards in THE MIRROR are popular because they lead to engagements.

SAID TO THE MIRROR.

JAMES B. CAMP: "I am heartily in sympathy with the movement to do away with lithograph passes in theatres. In my management of the Grand Opera House, Louisville, I work on a plan of paying for what I get in the way of advertising, and this leaves me free to do a legitimate business with my theatre. Never since the Louisville Auditorium, of which I am business manager also, was built, has a litho pass been put out for that house. Daniel Quilp, the proprietor, has definite and business-like ideas on this subject, and they have always been carried out."

JOSEPH J. BUCKLEY: "Otis Skinner will be seen next season in a new romantic play, the scene of which is laid in France during the reign of Charles XVII. The play is called Villon, the Vagabond, and deals with incidents in the life of the poet, François Villon. The name of the author of the play I cannot make public yet. Mr. Skinner will produce it in Chicago in September."

JOSEPH H. YOUNG, Oberlin, Kan.: "THE MIRROR was delayed last week by reason of a washout on the line near here, and when it did not come as usual, I realized how much I rely upon it, and what a disappointment it was not to receive it. THE MIRROR is *the* paper for every one interested in dramatic work."

THOMAS W. RILEY: "My wife, Emily Bancker, and I are off for Far Rockaway where we shall spend the rest of the Summer. Miss Bancker will be seen next season in an entirely new comedy. I cannot say what it is just now, but it will give her better opportunity than any part she has yet done."

SIDNEY R. ELLIS: "My own experience has been that it is an excellent plan to produce a play the season previously to that in which one intends to start out. There are always changes to make in every piece, no matter how good it may be, and if the manager produces his play at the last end of one season, he has all Summer in which to make his changes before the play goes out again."

T. D. FRAWLEY: "I shall arrive in New York on Aug. 17 for the purpose of selecting plays for my next year's season in San Francisco. I am willing to pay liberal royalties for good plays. My time in New York will be limited to five days, as I shall have to rejoin my company for its opening in Sacramento on Sept. 2. I shall make my headquarters at the Lambs. I want plays for the territory West and inclusive of Denver."

A. S. SEER: "On Monday Joseph H. Tooker, Jr., became associated with me as co-partner. The firm name is to be A. S. Seer and Company."

LEWIS MORRISON: "I am feeling as if I had never been ill a day in my life, and I shall appear in every performance of Faust next season. I shall continue to act Mephisto for one season more. It will be a completely new production, even to the ground-cloth and baize. The scenery, which Noxon and Toomey, of St. Louis, are preparing, is nearly finished. I shall also play Richelieu and probably Yorick's Love occasionally. The Privateer, my new romantic melodrama, by Harrison Grey Fiske, will be produced in September, 1896."

WALTER FESSLER: "I am taking solid comfort at Greenville, Pa., and enjoying myself, but nothing pleases me more than the arrival of THE MIRROR, which I read with interest. To be thoroughly familiar with the columns of THE MIRROR is to be posted in the theatrical business. I shall be in New York the first of August. I have finished a new melodrama, which I may produce the latter part of next season. The title is The Temple of Justice."

A. B. ANDERSON: "I look for a good season in Montreal. We have some excellent bookings for the Queen's, such as The Twentieth Century Girl, D. W. Truss and Company's attractions, Robert Mantell, James O'Neill, and others of prominence. The preparations for J. B. Sparrow's production of Jack Harkaway will be completed by Aug. 1."

PROFESSIONAL CARD RATES.

The charges for inserting professional cards in THE MIRROR for short terms are as follows:

Two-line display cards:	
One time	$ 0 35
Four times	1 25
Thirteen times	3 00
Ten-line cards:	
One time	1 00
Four times	3 50
Thirteen times	10 00
Twenty-five line cards:	
One time	2 50
Four times	8 75
Thirteen times	25 00

Larger cards are published at the rate of $1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

Who wants a wideawake business manager? Wire or write, Frank R. Bennett. MIRROR office.

IN SUMMER PLACES.

Lena Merville is at Patchogue.

Frederick Bond is at Larchmont.

W. S. Hart, with his mother and sisters, left early this week for a sojourn in the mountains before Mr. Hart begins rehearsals for next season with Modjeska.

Captain W. H. Dryden and family are at Deer Park, Md.

E. J. Henley is summering on the Maine coast.

Odell Williams is at Peak's Island, Me.

Zenaide Williams is with the stock company at Manhattan Beach, Denver.

J. M. Hyde is spending a few weeks as the guest of Mr. and Mrs. Tavernier (Ida Van Cortland) at their island home, "Gibraltar," Muskoka Lake, Ont.

Delmore and Wilson, Andrew Mack, Thomas La Mack, and the Fergusons are at Onset, Mass.

Matthews and Harris, Gus Hill, wife and child, Gray and Conway, Tony Farrell and wife, Joe Sparks and wife, Charles Barton, Edwin Donaldson and wife, Ed. Conelly and Virginia Ross, Sadie Lane, Bob Fulton and wife, John Spark, Willie Collier, Mullen and Dunn, Boney Hodges, Montague and West, Dannie Baker, Joe Coine, Rice and Barton, William Cameron and wife, Charley McDonald, and I. S. Rose are summering at St. James, L. I.

Manager Fred. Robbins, of the Little Trixie company, and wife will spend their vacation at their home in Philadelphia.

Elita Proctor Otis with her mother, Mrs. J. M. Otis, is at Saratoga.

Manager Haines, of the Grand Opera House, Decatur, Ill., is trying the baths at Mt. Clemens, Mich., for rheumatism.

Emma Dunn is at Wells Beach, Me.

Harry Beresford is summering in the White Mountains.

Tessie Deagle is at Atlantic Highlands.

Frank Ambrose and wife are at their retreat, "Stella Cottage," for the Summer.

Lily Vinton is visiting her sister, Mrs. J. H. Gilmour, in Larchmont.

Rosella Ferree, the daughter of Owen Ferree, general manager of Sidney R. Ellis' attractions, is spending the Summer at Oakwood, Staten Island.

W. B. Seeskind, of the American Theatrical Exchange, has taken a cottage at Long Branch for his family, who will spend the Summer away from the city. Mr. Seeskind is at his office until 5 P. M. daily, and finds the relaxation needed from business in riding his wheel, to which he is a devotee, and in daily trips to Long Branch.

William Redmund and wife are at Allerton, Mass., where they will remain until the opening of the season. They have both been engaged by Augustin Daly.

Henry Bergman is at Winthrop, Mass.

Kate Western has gone to Audubon Beach.

Blanche Chaplin is in Washington, D. C.

Frank Howe, Jr., of the Walnut Street Theatre, Philadelphia, is rusticating in the country near Philadelphia, and makes daily trips to look after the many improvements now going on at his theatre.

Mrs. A. C. Haynes (Minna Gale) is at Manhattan Beach with her husband and mother.

Helen Blythe is at Asbury Park.

J. D. Walsh and his wife, Annie Morton, together with their two clever children, Mabel and Harold Walsh, are summering at their cottage at Patchogue, L. I. For the past three seasons they have all been members of The Silver King company. They have not signed for next season, although they have several offers under consideration. Mabel Walsh, a few years ago, made a hit as Little Lord Fauntleroy.

Monte Thompson is spending the Summer at Atlantic City.

Manager Will O. Wheeler of the Katie Putnam company, has gone to his home in Indianapolis, where he will remain until the opening of the season.

Ollie Mack, of Murray and Mack; James E. English, of Madisonville, Ky.; G. Hank Emerick, author of Finnigan's Ball; William G. Warren, of the Potter-Bellew company; the Trumbull Sisters—Mae, of the McNulty's Visit company, and Fannie of the Uncle Hiram company; Stella Dean, of the Finnigan's Ball company; Rene Trumbull and Lillian Gale, of A Cork Man company, are the guests of Mrs. J. L. Trumbull at her Summer home, Centreville, Ind. Bicycling is the fad and they all report a good time.

Thomas F. Boyd, for twelve years manager of Boyd's Opera House, Omaha, Neb., wishes a position as manager of theatre, advance agent or treasurer of a company. Address care Gore Hotel, Chicago, Ill.

See Q. Zam's peculiar adv. page 17.

NEW YORK THEATRES.

GARDEN THEATRE

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TRILBY

A Play in Four Acts by

PAUL M. POTTER,

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The finest improved stage make-up in the world. Try them. For sale everywhere.

YOUTHFUL TINT MFG. CO., Rochester, N.Y.

STAR THEATRE, NEW YORK, Nov. 19, 1894.

MY DEAR MR. HESS.—Your sample of Grease Paints, Powders and Rouges were received some time ago, and I wish to thank you very much for the same, both for my company and myself. Those that I have used I have found most excellently and entirely satisfactory. With best wishes, Yours very truly,

W. H. CRANE.

DULUTH, MINN., Sept. 15, 1894.

Mr. Chas. D. Hess:

MY DEAR SIR.—I have used your preparations for the stage and find them satisfactory in every respect. They merit all you claim for them.

JULIA MARLOWE TABER.

Send 4 cents postage for "The Art of Making-Up."

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of first-class Dramatic, Comic Opera and Farce-Comedy attractions address

ALF. T. WILTON, MANAGER

Lothrop's Opera House,

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Season opens Aug. 26. Population, 110,000. 50,000 more to draw from.

A FEW OPEN WEEKS.

SHORT'S OPERA HOUSE,

NORTH EAST, PA.

New Management.

Refitted and remodeled throughout. First-class in every respect. Is lighted with gas and incandescent lights. Properly heated.

WANTED.

First-Class Co. to open above house on or about Aug. 20, 1895, and can guarantee good business. Also will book a limited number of first-class attractions for season of 1895-96. F. J. CARPENTER, Manager.

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MANNINGTON, W. VA.

Now booking season 1895-96. Will make favorable terms to first-class attractions. Address

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TELEGRAPHIC NEWS

CHICAGO.

Amusements in the Western Metropolis—"Biff" Hall, J. P., Tells All the News.

[*Special to The Mirror.*]

CHICAGO, July 15.

We are right in the midst of our Summer season, yet the weather has been delightfully cool and the theatres have benefited accordingly. Of course Trilby has the call and it has been packing Hooley's pretty playhouse at every performance, the matinees being especially big. Lackaye is, of course, the star as Svengali, and aside from him Martinetti is the most popular one in the cast. They told us that we should miss Dietrichstein in this part, but I fail to see anything the matter with Martinetti. He is very clever—simply "La, la, la-la-la." The company now gives a smooth and effective performance. S. Miller Kent has replaced George Trader in the role of Little Billee and plays it well, though he is a trifle heavy. Alice Evans, who goes with Captain Anson in Hoyt's new play next season, is a dainty figure in the studio scene. Seats are selling away ahead.

The justice business is good with me. I had a chap up the other day whom I have read about—one of the chaps who advertise for "a discreet young man to act as treasurer of a dramatic company; must have $125 as security." He found the discreet young man, who was the complainant in the case before me. The other man is out on bail.

Manager Henderson's new scale of prices at the Chicago Opera House has boomed the business, and Ali Baba is in great favor. This week there is a novel electrical bicycle effect, the young ladies wearing the colors of the various Chicago cycling clubs. New songs and specialties are introduced weekly.

The New South has been successful at McVicker's, and remains another week, after which the house will be closed for a time. Last Friday night Mr. Grismer got a nasty cut over the eye with a sabre in a combat scene, but he pluckily finished the performance.

Gus Luders' popular orchestral venture at Battery D was not a success, and the season was abruptly terminated last week, rather than suffer further losses. It was not because Luders did not give splendid concerts, as he certainly did, but the other Summer attractions were too strong for it.

George Fair has the cream of the down-town Summer patronage. George and Theodore Thomas are the only two men who have successfully mixed beer and society in this town. At his Masonic Temple Roof-Garden he has all of the swells and a fine bill every week. W. T. Carleton, his stalwart son, pretty Rena Atkinson, Miss Wisdom, and a bright young comedian whose name I do not call just now, have been giving an enjoyable abridgment of Charity Begins at Home at the Garden, and John E. McWade closed a successful three weeks there Saturday night to go to Milwaukee for opera at Schlitz Park next week. Yesterday clever Lydia Yeamans-Titus made her bow on the roof before large crowds.

Young Propert Carleton expects to do Taffy in Trilby. He is certainly built for the part and has improved wonderfully in his acting.

I am now meeting lawyers whose like I have never seen—not even on the stage. Many of them wear long "Prince Gilbert's," high hats which are not as shiny as their coats, white lawn ties which never are located properly, and in the heat of debate their coats fly open to disclose combs and toothbrushes in upper vest pockets. They wear high hats because they have their offices in them. One of them introduced himself to me the other day by saying: "Your Honor, my name is Marks"; and I nearly fell off of the bench.

At the Schiller Little Robinson Crusoe goes on a merry way. Saturday the cabinet series was augmented by photos of clever Marie Dressler. W. H. Hamilton is playing the pirate chief until Henry Norman joins the company. Business continues large.

The Merry World has caught on at the Columbia. Mann's Svengali burlesque is excellent, and Miss Somerville is the best-looking picture of Trilby that we have yet seen. Charlie Dickson, Lee Harrison, and the others do clever work. Good houses have been the rule.

The Grand still remains closed.

The city council is looking for a chaplain, and I have nominated "Parson" Davies for the place.

Harry Pitt, who has retired from the stage to become a full-fledged Chicagoan, dropped in on me the other day, as did George Lederer and Charles MacGeachy.

Charlie Lederer, the cartoonist, soon goes to Europe for the *Herald*.

It may be pleasing information to certain New York critics and actors that Mr. Lackaye had his head examined here the other day, and it was found that he could wear the same size hat. I know how greatly they feared that he would outgrow it; but he is not built that way.

Charlie Dickson sets great store by his new play, Other People's Money, for next season. It is by Edward Owings Towne, a Chicago attorney.

I have a copy of a very pretty new ballad, "Mother Loves You So," from Sallie A. Massie, of Kansas City. It is a dainty bit.

My friend, Edmund Russell, must think that I expect to coin money from the jump, for he sends me an autograph copy of his booklet, "Jewel Don'ts," telling me what jewelry not to wear.

The stock company is giving Elwyn Barron's pretty play, A Mountain Pink, at Hopkins' this week, and next week will present The Silver King with James Nelson as the Spider and Harry Jackson as Corkett. Frank C. Moynihan will also be in the cast. Billy Emerson heads the specialty olio this week with Bernard Dyllyn and others.

Manager Maze Edwards realized handsomely yesterday through an all-day benefit at the Casino. The house is closed for the season.

Business is big at the "Chutes," and also at the '49 Mining Camp.

The Siege of Vicksburg draws great crowds to the Coliseum Gardens three evenings each week. It is a great show.

May Howard has retired from the cast of the Merry World for a rest after two years, and Annie Sutherland has replaced her.

Harry Oberstella and a company including John Stapleton and Ira La Motte are at the Silurian Casino, at Waukesha, giving two performances a week for the Summer and enjoying an outing at the same time.

J. J. Coleman, of Special Delivery, sends me a new European arrival. She is called Desire Joy.

Marshall P. Wilder writes me from London that he is hitting 'em hard. "His Merrily" will be loaded with stories on his return.

"BIFF" HALL.

PHILADELPHIA.

The Atlantic City Accident an Absorbing Topic—Theatrical News and Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, July 15.

The terrible accident attending the social session of the Elks at Atlantic City last week is the absorbing topic among the profession, the only wonder being the miraculous escape from death, for which many are thankful. There are only three serious cases out of a list of thirty injured. There are already rumors of suits at law for damages, but it should be remembered that the Casino Amusement Company is in the hands of a receiver and the prospects of litigation anything but favorable.

Manager J. Bard Worrell will open his new enterprise, the Park Theatre, on Aug. 31, with Wang. This production will be elaborately staged, with new scenery and costumes, an enlarged orchestra, and eighty persons in the company. Wang will be followed by Canary and Lederer's Casino revival of The Passing Show.

Judgment was entered in this city on July 10 against George W. Monroe and Robert B. Monroe, trading as My Aunt Bridget company, for $192.95 in favor of the Ledig Manufacturing Company for frames, name and plates, etc, furnished them. A foreign attachment was issued last April in this case.

Harry Wannemaker, leader of the orchestra at the Broad Street Theatre, has charge of the musical features at Lincoln Park for the Summer. His military band is acknowledged to be a fine organization, and is attracting good patronage.

Hinrich's grand opera season at cheap prices is liberally patronized. To-night La Sonnambula was received with enthusiasm, Miss Humphreys being the Amina and Signor Michelena singing Elvino. The repertoire for the rest of week is La Gioconda. The Bohemian Girl, L'Africaine, Traviata and Trovatore.

Mr. and Mrs. Sol Smith Russell are expected to arrive from Europe next week, and will spend the Summer at Cape May, where their two children, Robert and Lillian, are rusticating.

The Park Theatre, while comparatively new, is undergoing a complete transformation. The electric plant will be placed in a state of efficiency, new scenery will be painted, the dressing-rooms will be refurnished, and everything will be made comfortable for patrons and visiting attractions. This theatre, under J. Bard Worrell, will enter the field as a money-maker, and will astonish the Quakers with the many prominent attractions booked. A revised scheduale of prices will also tempt theatregoers.

Mrs. D. P. Bowers is expected to enjoy the seaair of Cape May as a guest of her daughter, Mrs. Bennett, of Washington, D. C.

At last we are going to have a season of Winter opera on a grand scale at the Academy of Music. Gustav Hinrichs has already engaged Emma Nevada, who is now in Europe, and has also the refusal of Senor Vignas, now singing in London. The guarantee fund of $50,000 still lacks $10,000, but this will hs forthcoming in a short time, as Hinrichs will soon leave for Europe to complete his company. The plan of the Winter season as outlined embraces forty nights of opera, thirteen matinees, and twelve orchestral concerts in a season of thirteen weeks beginning on Nov. 18.

The Academy of Music directors have at last agreed to make some long needed modern improvements in lighting and seating the house, as well as additions to the number of private boxes. The charge here for rental by the night or week is considerable of an item, and the patrons are justified in demanding up-to-date comforts.

Mrs. Bertha Fleishman, owner of the Park Theatre, was among the injured at the Casino, Atlantic City, but luckily escaped with a sprained ankle and a few bruises.

The Grand Opera House, the Bijou Theatre and Lyceum are the only theatres open in the city, and with their immense bills they are giving their patrons more than their money's worth. This explains the immense business they are doing.

The Fifth Regiment, National Guard, arrived at Cape May July 11 for a ten days' encampment, making the island very lively.

A new theatre, called the Auditorium, built and owned by C. F. Quidort of the Stockton Hotel Baths, is now nearing completion at Cape May. The theatre is on the second floor and is lighted by electricity, but has no gallery or balcony, the floor being perfectly level, on the style of a dining hall. The seating capacity is about five hundred. The building is of brick and iron and presents a handsome appearance.

The Iron Pier at Cape May will have Grau's Opera company as an attraction, opening 20.

Leland Williamson, of the Philadelphia *Record*, and Harry Taggart, Jr., of *Taggart's Sunday Times*, are at Cape May and booming the town in their respective journals.

Your correspondent is living at Cape May for the Summer enjoying cottage life, with semi-weekly trips to the city, and should be very happy to hear from his many theatrical friends with items of interest for the many readers of the standard and reliable NEW YORK DRAMATIC MIRROR, which reaches here on Wednesday. I tried to purchase a copy here on Thursday and at every hotel and news-stand the same reply: "All sold out." This attests THE MIRROR'S popularity with the best class of citizens as well as with the entire theatrical and vaudeville profession.

The Winter Circus opened for a short Summer season this evening with Professor Horace J. Elliott in his mesmeric power of horse training to good business. This building is now used in the afternoons for reports from the various baseball grounds.

Mrs. John A. Forepaugh will open the theatre bearing her name the latter part of August, and she proposes to make the interior very attractive this coming season.

The Standard Theatre, with John J. Hitschler, proprietor and manager, and Robert Watts, associate manager, will begin the Fall season Sept. 2 with The Brooklyn Handicap and will play a better class of attractions than in former seasons, having secured good combinations, thus insuring patronage in a part of the city where they hold full sway.

Manager Rosenberg, late of the Lee Avenue Theatre, Brooklyn, is negotiating for the Arch Street Theatre and proposes to run a stock dramatic company. Negotiations are now going on with prospects of Mr. Rosenberg coming to terms with the owners of the building.

The National Theatre, under the management of Thomas Kelly, will have many improvements before the opening date, Aug. 17. The electric plant is being renovated and removed to another part of the building, and the house is being redecorated, interior and exterior, making a complete transformation that will surprise the patrons of this popular theatre.

S. FERNBERGER.

BOSTON.

Maritana Revived at the Castle Square—Kismet Scores a Hit—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, July 15.

Theatregoers can hardly remember when Maritana was last given here, and its revival at Castle Square possessed unusual interest on that account. The company has been strengthened from week to week, and of the original principals only Louise Eissing and William Wolff remain. Miss Eissing's personal popularity has been greatly increased during this engagement and she receives an ovation at her entrance each evening. The principal newcomer this week is Hattie Belle Ladd, a Boston girl, who was with the Bostonians last year. She played Lazarillo with good effect. Fatinitza is to follow.

Kismet bids fair to have a long run at the Tremont, in spite of the risqué nature of the plot. The story is that of a royal brother and sister, brought up as girl and boy respectively in ignorance of their right sexes. Many complications arise as a result and at last the sexes are straightened out and the opera ends with matrimonial happiness. Richard F. Carroll's experience as a comic comedian stands him in good hand and the listeners laugh emphatically at his absurdities. Lizzie Macnichol makes the artistic success of the piece and sings Gustave Kerker's melodies delightfully, and Jeanette St. Henry sings and acts vivaciously. Harry Askin has mounted the piece sumptuously and as a spectacle the success is emphatic.

Final arrangements are being made for the production of Black America to-morrow night.

Bessie Bonehill is the star at Keith's this week. Burlesque and variety attract at the Palace.

Sept. 30 is the date for the production of In Sight of St. Paul's at the Bowdoin Square. The house will open on Aug. 3 with Lost in New York.

Edward E. Rose is at work on a new play in his leisure moments this Summer.

Frank L. Perley made a flying trip to Boston last week. He tells me that the Ringling Circus has repeated throughout New England the tremendous success which it made in this city.

Laura Burt has been visiting society friends in Fall River and made a brief visit to Boston. Theatregoers here, who remember her emphatic triumph with In Old Kentucky, will be glad to learn that there is a possibility of her being seen in a Boston production next Fall.

Charles W. Arnold is just putting the finishing touches on his comedy, The Doctor's Secret, which has been written to the order of two well-known Bostonians, who are to put it on the road with a strong cast. He tells me that one of the scenes is a positive novelty, which has hitherto been beyond the possibilities of ambitious stage-mechanics.

R. A. Barnet has been engaged by Harry Askin to write a comic opera for his Summer season at the Tremont next year.

As Max Figman, Sadie Martinot's husband, has been engaged for the leading light comedy part in Burmah at the Boston, the indications are that their second starring tour has been postponed for a season at least. Thatcher and Johnson's Minstrels will reopen the Boston Aug. 10, followed by 8 Bells.

Sydney Booth has organized a comedy company, which will give performances during the next two months at the Summer resorts near Boston, opening at Manchester 26.

William Seymour has returned to Boston after a flying trip to Saratoga, and New York. He has engaged for A Midsummer Night's Dream, De Wolf Hopper, Charles Barron, Eugene Ormonde, Charles W. Butler, James O. Barnes, George F. Devere, J. B. Everham, Theodore Hamilton, Gus Devere, D. J. Fingleton, H. A. Cripps, Frederick Conger, Rose Coghlan, Blanche Walsh, Adele Ritchie, Valley Egar, and Mrs. John Drew. Camille D'Arville and Signor Campanini are to sing at the Shakespearean concert.

F. Olney McComique, who attracted ambitious amateurs by offers of thespian honors a little less than a year ago, and then induced them to invest money in his "stock company," was fined $75 here last week. He was arrested at Springfield, where he was at work as a brakeman on a passenger train. He is the man who said he was going to jump from a New York ferryboat.

At Nantucket yesterday Dave Fitzgibbon was the piano soloist at the open-air concert, and the medley of songs, written by himself and Charles W. Arnold, created quite a sensation.

Irene Murphy, who will be with T. Q. Seabrooke another season, was secured at the shortest notice to play Serpolette in The Chimes at the Castle Square last week. She did the same thing for the Pauline Hall company a year ago and made equal success.

Such is Life may begin a Boston run this Fall.

Jay Hunt will be in charge of the productions at the Grand Museum next season.

John B. Schoeffel has extended the Summer opera season at the Tremont to Sept. 1.

J. B. Booth and wife are visiting Agnes Booth at Manchester-by-the-sea.

In memory of H. A. McGlenen a vacant chair will be draped at the North Eastern Association of Veterans of the Mexican War at Nantucket, 19.

James A. Blake, at the Park, and wife have gone on a week's cruise with Captain Fairfield on his new steam yacht.

Lizzie MacNichol has been engaged by a Boston photographer to pose for him for the next five years.

The National Alliance of Theatrical Employes held its convention in Boston last week and elected these officers: Paul Hagen, of New York, president; Edward Kelley, of Cincinnati, vice-president; James F. Hynes, of New York, secretary; Patrick Mahoney, of Boston, treasurer. The next convention will be held in Detroit.

JAY B. BENTON.

WASHINGTON.

All the Comforts of Home at the National—Incorporation of the Elks—Gossip.

[*Special to The Mirror.*]

WASHINGTON, July 15.

All the Comforts of Home is the comedy offering by the National Theatre stock company for the eighth and possibly concluding week of the season, although Manager Rapley may decide to continue one week longer. An excellent performance was given. The presentation throughout was constantly provocative of genuine merriment, and the excellent work of the company was thoroughly appreciated by the audience. Artistic and brilliant characterizations were those of Lillian Lawrence as Tifi Oritanski, Mabel Sanders as Evangeline Bender, Frances Stevens as Rosalie Pettibone, Margaret Dibden as Emily Pettibone, Mrs. Fanny Addison Pitt as Josephine Bender, Charles Bowser as Theodore Bender, Percy Brooke as Alfred Hastings, Joseph Wheelock, Jr., as Tom McDow, Charles Mackay as Judson Langhorn, Percy Winter as Augustus McSnaith, and Alfred Hudson as Egbert Pettibone. Addison Pitt, of Richard Mansfield's company, made his first appearance as Christopher Dabney, and was well liked. A feature of to-night's performance that brought to light more clearly the relationship existing between those before and behind the curtain line was the tender mark of recognition given each member of the company on their appearance.

Articles incorporating the Benevolent and Protective Order of Elks of the United States was filed here in Washington Friday, July 12. The incorporators are Edwin B. Hay, Joseph Y. Potts, John C. Maxwell and Thomas J. King, of the District of Columbia; Willard C. Van Derlip, of Boston, Mass.; Peter J. Campbell, of Baltimore, Md., and Joseph W. Laube, of Richmond, Va. The objects of the association are stated to be benevolent, social and altruistic; the promotion and encouragement of manly friendship and kindly intercourse and the aiding, assisting and protection of its members and their families. The term of the organization is twenty years, and Willard C. Van Derlip, Peter J. Campbell, and Joseph W. Laube are named as trustees for the first year.

Charles Hanford is a very busy man just now arranging and getting into shape his scenery for next season's starring tour. Carpenters and painters are at work and the stage of the Academy of Music looks like a scenic painter's studio. Having purchased from William H. Cody the elaborate scenic mounting used by Katherine Clemmons in A Night in Venice and other plays produced by her, Mr. Hanford is enabled by remodelling the designs to furnish complete sets of scenery for his repertoire including The Merchant of Venice, Othello, Romeo and Juliet, The Hunchback, Damon and Pythias, Virginius, and Julius Cæsar. The Booth-Barrett mounting for the last-named, will again be used with a complete new forum scene. The company commence rehearsals here Aug. 1, and the season opens in Wilmington, Del., on Sept. 23.

Work will be commenced this week in the refurnishing and redecorating of the Academy of Music.

Robert Downing declares that in the securing of the tragedy, Helena, by Victorien Sardou, he has now a play that will stand side by side with The Gladiator. The play will be put on in an elaborate manner, and a large sum of money will be invested in the production. The presentation here on September 2 at Allen's Grand Opera House will be its first production in English.

Charles Coote closed with National Theatre stock company on Saturday night, and will be

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tendered a benefit at the Grand Opera House July 23.

Wilbur F. Bates will be manager in advance of the starring toir of Charles Hanford, Elihu R. Spencer, and Nora O'Brien next season.

Robert Lowe, a clever young Washington amateur, will make his first professional appearance next season with Sol Smith Russell.

Cleveland's Minstrels will be at the Academy of Music the week of Aug. 26.

JOHN T. WARDE.

ST. LOUIS.

Production of Ollamus, a Comic Opera by Williams and Blake--Notes.

[*Special to The Mirror.*]

ST. LOUIS, July 15.

Last night a new comic opera, called Ollamus, by Espy Williams and Louis Blake, was produced at Uhrig's Cave. Its cast is as follows: Ollamus, Jerome Sykes; Prince Chic, William Pruette; Lord Century Dictionary, Ed. Metcalfe; Lord Dustebutes, William Steiger; Lord Katchabon, George Palmer; Lord Sneazaturn, Tom Grant; Lord Chutabac, William Laverty; Miss Jones, Gertrude Lodge; Perdita Mayflower, Helen Bertram; Lady Scapianna, May Baker; Dolphus Doodle, Minnie Bridges; Sam Ham, George Kunkel; Mike Dynamite, Frank Deshon.

And according to the story of the piece, Ollamus, King of Utopiana, a tropical island of the South Seas, and father of a "twenty-one-year-old baby," is visited by a body of Americans, who are on a tour of pleasure in their yacht. Among the arrivals is a Miss Jones, the New Woman, who has unsuccessfully run for the presidency in her native land. She persuades the King to abdicate and change his kingdom to a republic, which he does. In the meantime Perdita, another arrival, and Chic, the King's son, fall in love, to which both Miss Jones and Ollamus object. After several incidental happenings the King discovers that Miss Jones is treacherous and simply working to gain her own ends, all through the medium of a phonograph which happens to be working while the court counsellors (who are aiding Miss Jones in her schemes) are speaking of the different political jobs they are to get when Miss Jones is president. Ollamus is infuriated, the Prince calls out the Amazons, Miss Jones begs for mercy, the King relents, there are several betrothals, and every one is happy.

There are counterplots in the opera, and numerous comical characters among whom are Mike Dynamite, a ward striker and a member of the Tammany ring; the counsellors; a negro servant, and others. The book of the opera was written by Espy Williams and the music by Louis Blake, both of New Orleans. The libretto is very bright and the score abounds in music of brilliant, catchy and unusually superior order.

The choruses are particularly effective. A patriotic solo and chorus closing the second act and entitled the "Stars and Stripes" is a beautiful piece of work. The end of the third act introduces a grand Amazonian march.

Mr. Williams has written several plays. Two of his plays Parrhasius, and The Husband, are in the repertoire of Robert Mantell. Mr. Blake is also the composer of the Khedive which was produced in New Orleans and New York. Mr. Blake arrived from New Orleans last Wednesday and has been conducting the rehearsals.

The Cave was crowded, and the opera was cordially received. It is bright and catchy in melody, but the libretto is not up to the mark. May Baker was warmly welcomed on her first appearance, and received a magnificent floral tribute. Helen Bertram, Gertie Lodge, William Pruette, Jenny Sykes, and Frank Deshon got all they possibly could out of their lines, and sang and acted to advantage.

Wednesday night the Retail Jewelers' Association, who are in convention here, will have a benefit at Uhrig's Cave.

Beaumont Smith is still in the city.

W. C. HOWLAND.

PITTSBURG.

Dullness Noted in Theatrical Matters--Personal and Professional Gossip.

[*Special to The Mirror.*]

PITTSBURG, July 15.

Things theatrical are very dull here.

James R. McGarey, of this city, author of The Red Queen, is in New York, arranging for the production of his play.

Manager Harry W. Williams, of the Academy, and family, are at the seashore.

Harris' Theatre is being remodeled by Harry Davis, and is to be opened early in September as a continuous show house. The management proposes to advertise the theatre exclusivety in the newspapers, and do away with posters and lithos.

Manager Harry C. Schwab, of the Grand, is home from New York.

Workmen are busily engaged at the Bijou, getting matters in readiness for the opening, which will occur the first week in August. Manager Gulick will return from the East next week. The attractians booked for next season are the best that have yet appeared at the Bijou. The opening attraction has not yet been announced.

Pawnee Bill's Wild West will exhibit in the East End on July 16.

George A. D. Johnson, of this city, will go with Bonnie Scotland next season.

Nelson Roberts, manager of the Duquesne, will be here this week. He has booked some of the most important attractions for next season.

Sidney R. Ellis has several surprises for next season. One is the production of a new operetta, the scene of which is laid in China.

Harry Davis will run the World's Museum Allegheny, this season. JOSEPH CROWN.

CLEVELAND.

A Double Bill at Haltnorth's--Innes' Band at the Amphitheatre--Items.

[*Special to The Mirror.*]

CLEVELAND, July 15.

For its sixth week at Haltnorth's Garden Theatre the Murray-Lane Opera Company present a double bill, Trial by Jury being given as a curtain raiser to Gilbert and Sullivan's opera, The Gondoliers, which was presented with the following cast: The Duke of Plaza Toro, J. K. Murray; Luiz, his attendant, Charles R. Hawley; Don Alhambra Del Bolero, the Grand Inquisitor, Oscar Girard; Marco Palmieri, Edgar Temple; Guiseppe Palmieri, Frank David; Antonia, James Murray; the Duchess of Plaza Oro, Bessie Fairbairn; Casilda, Polly Marriott; Fiamette, Laura Rudesill; Victoria, Bertha Holly; Tessa, Clara Larine; Inez, Fanny De Costa, and Gianette, Clara Lane. The large chorus and fine staging make the production a fine one.

Charles H. Hawley, the Cleveland baritone, who is especially engaged for this week, is quite an acquisition, and his fine voice is heard to advantage, with J. K. Murray and Clara Lane. Oscar Girard and Frank David get all the humor possible out of their roles, and Bessie Faribairn makes a splendid Duchess. Next week, Fra Diavolo will be given.

To-night the Amphitheatre, lately occupied by Pain's Spectacle, is crowded to hear Innes' splendid band, which is supported by the following artists: M. J. Wichman, Ethan Allen, M. G. Miner, Annie M. Weed, W. Xanten, Mr. Seton, R. MacNeil, C. C. Ferguson, and a large chorus of local singers. It will remain all week, giving an entertainment every night. The Band will play each afternoon at Euclid Beach Park. Matt Berry, who has been managing Pain's Spectacle, is entitled to the credit of bringing Innes' splendid organization here. He is also interested in the engagement of Santanelli, who to-night put a man in a trance at Army and Navy Hall, where he will remain for seven days and seven nights. Mr. Berry managed the Trilby company that was at the Euclid Avenue Opera House lately, so he ought to know all about hypnotists or Svengalis.

Sappho still attracts crowds at the Euclid Avenue Opera House.

Will Stumm, who has been acting as treasurer for the American Opera company at Milwaukee, returned home yesterday.

Although the weather has been cooler than last season, the receipts of the Murray Lane Opera company have far excelled those of last Summer. This shows the popularity of the organization and Gardens.

Cleveland Lodge No. 18, B. P. O. Elks, who went to Atlantic City, last Monday in special cars, won the banner for making the finest appearance in the parade.

Walter E. Hudson, manager of the Murray Lane company, who, with three or four of the company, is keeping house here during the Summer, gave an informal dinner to Mr. and Mrs. Lindsay Morrison on the occasion of their wedding last Monday evening.

At Haltnorth's Garden Theatre last week a gentleman of Teutonic origin had two lithograph admissions and presented them to the ticket taker, "Colonel" Will Moxon, for himself, wife and son. The son was about fifteen years old. Moxon pointed to the boy and said that he would have to get a ticket for him. After considerable discussion on the subject, Moxon announced emphatically: "If you want the boy to see the show you will have to get a ticket." To this ultimatum the boy's mother replied: "Dat's all right, mister, he won't look! he won't look! He yust vants to listen to the music. Let him in, mister, won't you?" The Colonel let him in.

WILLIAM CRASTON.

MINNIE PALMER COMING.

Minnie Palmer will star this country next season in a new play, entitled The School Girl, under the management of Francis Gerard, of London. The H. S. Taylor Managers' Exchange will book her route, and her season will begin about the holidays.

THE BOSTONIANS STRENGTHENED.

"The Bostonians' organization is nearly completed," said Frank L. Perley last week, "and next season will see this famous company stronger individually and in its ensemble than has been for some years.

"The chorus will be more attractive by the substitution of young and fresh voices. Only a few, and they the best, of last season's chorus have been re-engaged.

"I wish you would say most emphatically that there will be no Robin Hood or number two company. Wherever The Bostonians are announced the public may rest assured that it will be the original famous company that has so long stood at the head of light opera organizations in this country.

"America's foremost contralto, Jessie Bartlett Davis, will continue to be a bright particular light, as in the past. Eugene Cowles, whose magnificent voice has made him justly popular, and the always welcome George Frothingham will also be prominent in the company.

"A. S. Kingsley, who has a most sympathetic tenor voice, and who is also a competent actor (so rare among light opera tenors), has been engaged, and a new tenor whose phenomenal voice promises to make him famous will make his professional debut with the Bostonians this Fall.

"Before the next issue of THE MIRROR I expect to have closed negotiations for one of the best known and most accomplished of prima donnas. Mr. Studley will continue to direct the musical fortunes of the company.

"Mr. Barnabee has been enjoying himself at Alexandria Bay and he writes me that he has not felt so well nor has his voice been in better condition in twenty years. Mr. MacDonald, too, is lending an enchantment to the social gaiety of Bridgton, Me., where he and his accomplished wife and Agnes Stone are great favorites.

"The Bostonians' season will open in September, and with such a bright and well equipped gentleman as Percy Weadon ahead, and the systematic, chesterfieldian, Charles R. Bacon, with the company, I look for big results. We have accepted some new operas. Mexico will be the first produced, probably in the early Fall. I have received an option on Milloecker's new opera, which is said to be the equal of The Black Hussar and Beggar Student, and by some thought to be even more tuneful."

THE WAGNER AND REIS CIRCUIT.

One of the most successful amusement resorts in the country is the Wieting Opera House, Syracuse. It is one of the best known and most popular playhouses, and since the reign of the present management it has proven a good paying house. During the season just passed, while many theatres were struggling for existence, the Wieting Opera House has been making money for Wagner and Reis to such an extent that $20,000 is now being expended in redecorating, refurnishing and restocking it with complete new scenery, so that when the doors are thrown open next September the public of Syracuse and traveling managers will see one of the handsomest up-to-date theatres in America.

In connection with the Wieting, Manager Reis, who is to be found at the Morton House, can offer first-class attractions time in their new house in Erie, Pa., which was successfully opened last March, while he is promising good things for the Elmira house, which is being rebuilt this Summer. Wagner and Reis have just added the Frothingham, Scranton, and the New Lycoming Opera House, Williamsport to their circuit, and with Bradford, Pa., and Olean, N. Y., and their booking of Jamestown, N. Y., Oil City and Beaver Falls, Pa., Wagner and Reis have a strong grasp on the amusement business of Western New York and Western Pennsylvania.

The Wagner and Reis circuit is the oldest in the country to-day under one continuous management, having been in existence upwards of twenty years.

RINGLING BROTHERS IN THE VAN.

The extraordinary New England engagement of Ringling Brothers' circus continues to elicit the warmest encomiums from press and public. The patronage has been phenomenal, even for a circus.

At Springfield on the 10th inst., the show did the largest business in its history at a one day stand, the elite of the city turning out in force and packing the tents at both performances.

New Haven, Hartford and Bridgeport showed an equally gratifying business, the newspapers of all these cities declaring without exception that Ringling Brothers put out the finest street parade and gave the best circus performance ever seen there. And all instituted direct comparisons between Ringling's and the Barnum and Bailey shows to the discomfiture of the latter.

Ringling Brothers have proved a revelation to New England.

FROM PULPIT TO STAGE.

James Henry Walker Harris, who has renounced the pulpit to take up acting as a profession, called at the MIRROR office last Saturday. This is what he had to say in regard to his new move:

"I left the pulpit of the Episcopal Church because I tired of denominational "isms" and that I could not lead a life in keeping with my ideas of a broad manhood. I have not changed my religious views, and I am as closely attached to Christianity as ever, but I most emphatically denounce the narrow-mindedness of church people as a whole. In order to succeed as a minister of the Gospel you are expected to pat fat pocketbooks, and waft the influential members of your congregation into heaven on beds of flowery ease.

"After spending $65,000, my entire fortune, in philanthropic and missionary work, it became necessary for me to earn enough money to support my family, and I then realized that I would have to stoop to sycophantic and hypocritical methods to succeed in making a living as a clergyman. Therefore, as I had always had a strong leaning towards the stage I availed myself of an offer from Manager Morosco to appear as the recruiting sergeant in the play of In the Ranks at the Grand Opera House of San Francisco last March.

"My acting met with a most favorable reception on the part of the critics, which encouraged me to persevere in my new profession. After personating the recruiting sergeant tor two weeks I appeared in a number of other plays during my engagement at Morosco's. The characters I assumed were Mr. Warner in The Power of the Press, the Inspector in Hoodman Blind, Count Paul de Renais in Hands Across the Sea, and Lieutenant Good in The Estate of Hannibal Howe. I was also in the performance of Virginius that was given for the Actors' Association of San Francisco, my role being that of Marcus.

"I have come to New York in search of an engagement for next season, and there is a possibility that I may act under the management of Mr. J. M. Hill."

MR. DUNNE'S ATTRACTIONS.

"I am very busy just now, and shall be very busy for the next six weeks." said Manager John W. Dunne yesterday.

"Clay M. Greene has just finished his new version of Fanchon, and last week he read it to Gladys Wallis, who is to play the title-role, and to R. F. McClannin, who played in the old version at different times for nearly thirty years. Both Miss Wallis and Mr. McClannin are delighted with Mr. Greene's new dramatization of Georges Sand's story.

"The rehearsals of Fanchon will begin at McVicker's Theatre, Chicago, on Aug. 11. I shall produce the piece with new scenery for each of the four acts, and with a chorus. I shall pay special attention to the singing and dancing in the piece, and the St. Andoche festival scene will be given an elaborate setting.

"Joe Cawthorn will open his season in Kansas City on Aug. 12. I have engaged Annie Buckley, the daughter of my old friend, E. J. Buckley, for the principal comedy role in A Fool for Luck, the new piece which John A. Stevens has written for Mr. Cawthorn, and I shall feature her in the printing. She played June in Blue Jeans last season, and there were a lot of deluded people around the country who thought she was the best June they ever saw. Mr. Stevens has written a capital part for her. I have also engaged Annie Wood, who was the original I am the Cook in Wilkinson's Widows, for the Cawthorn company, and Frank E. McNish will also have a strong part.

"I shall superintend the productions of both Fanchon and A Fool for Luck, so you can see I shall be pretty busy for the next six weeks. I shall leave for Chicago next week."

KEENE AS AN INVENTOR.

Thomas W. Keene is spending the Summer exercising his inventive faculties. At his country home on Staten Island he has been busy for some weeks on an invention which will give bicycle riders the advantages of electric lights. Mr. Keene was not ready to describe the lamp when questioned by a MIRROR man, but he declared himself confident that it would supersede all the present oil lamps directly he put it on the market.

"That, however," he added with a smile, "is only a pastime with me. In my more serious moments I study new parts. What new parts do you intend playing? Possibly that of King Lear, although I doubt that I shall attempt the part next season. I would prefer to wait until I look the part physically.

"I signed a contract yesterday to open the new Southern Theatre at Columbus, O., on Oct. 3. I shall play Louis XI."

The Gillette company will leave New York on the 25th inst., for the Pacific coast.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JULY 20, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—THILBY, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

A MATTER OF EVOLUTION.

A REMARKABLE letter published on this page last week was written by a clergyman who is evidently a close and regular reader of THE MIRROR, the Rev. WALTER E. BENTLEY, rector of St. Peter's Church, Bainbridge, N. Y.

Commenting on a recent editorial in this paper on "The Church and the Theatre," this reverend gentleman said: "You uttered sentiments that must win approval of all right-minded, up-to-date people. You contend, and rightly, too, that the theatre is as legitimate an institution as the church in the well-ordered life of the day, and you may desire that 'that each should recognize the other's worth.'" And then the Rev. Mr. BENTLEY goes on to argue for a union of the church with the theatre, the one with an authoritative and the other with an attractive appeal, for the good of mankind. "Unite the two," he says, "and is there any power that could resist?—the one denouncing and the other satirizing the sins and follies of mankind; the one exhorting and the other winning the community to an ever-ascending plane of righteousness, charity and truth."

This is an astonishing proposition to come from a clergyman, but it illustrates the growing liberality of churchmen and the decay of an ancient antipathy to the stage, as well as recognition of the vast power of the theatre as a moral teacher through the medium of plays in which vice is held up to punishment and virtue is rewarded.

The church and the theatre cannot, however, literally unite as institutions. Their functions are distinct. It is true that the early church employed the play to illustrate its simpler doctrines, but that employment was limited and was made necessary by the ignorance of the time. Public intelligence to-day is developed beyond any such necessity.

The function of the church is one that combines with the dissemination of correct doctrines as to life, the care of the poor, and all manner of charity and good works. The preacher may on stated occasions teach and exhort, but he must at other times attend to organizations or his flock for churchly and social purposes, he must visit and console the sick and those whom infirmity has imprisoned at home; and in a multitude of ways he must show the benevolence of his cloth and the beneficence of religion.

The theatre is a different institution. It should amuse, and on lines of art and well-being it may teach. But it cannot preach, it cannot enter into the administration of any class of duties that affect any part of the community, and it cannot, except as a mere instrument in other hands, dispense charity of any kind or attend to personal wants, material or spiritual.

The church and the theatre, although they may not unite, can in a measure supplement each other's work. Well conducted, they both satisfy some phase of human development and happiness. Each has its field. And they should never bear each other enmity.

A HINT TO THE AMATEUR.

The daily newspapers publish many advertisements worded to catch the unwary who have stage ambition. One of these advertisements, noted in a leading paper last week, called for "a clever amateur actress with $800 to take interest and play leading part in a successful drama."

There are many clever amateur actresses who aspire to the leading part in a successful play. There may be several who have $800. Possibly this advertiser found one with that sum. If he did, the clever amateur will get some new experience, and the advertiser will get her money.

It may be understood, as a rule, that persons who advertise in this way are looking for victims. Successful plays do not go advertising for clever amateurs as their leading figures; and the manager who has a successful play is not in need of $800 from an amateur source.

The clever amateur, actor or actress, who has an ambition for a leading part in a successful play will never attain that ambition by any such means. If he or she can get into a good company in any capacity, and work and wait, the opportunity is bound to come some day. But the clever amateur cannot buy such an opportunity through the advertising columns of the press.

RECENT marriages and rumors of marriage between women of the stage and members of the English nobility have inspired in the London *Era* an editorial headed "Actresses' Aristocratic Marriages." The *Era* says that it speaks well for the profession that these alliances have in most cases turned out happily, and that "where there has been trouble and disappointment the fault has seldom been on the spindle side." It is a fact that in a majority of cases, going back for many generations, in which lords and dukes and earls of Albion have taken wives from the theatre, these wives have given new elements of natural dignity and orderliness to their houses. There have been unlucky unions between peers and actresses, usually caused by the unprincipled character of the husbands; but the happy unions of the kind have been many and their results in line with the mutual esteem that led to them.

A PRESS despatch the other day stated that a wagon circus put up its tents at Oxford in this State, but that not a person visited the show during the afternoon or evening of the day of exhibition. With memories in mind of the devices of the small boy to see the circus ever since that form of entertainment was devised, to say nothing of the desires of the rural adult in the premises, it remains to be believed either that Oxford, N. Y., is but another name for a cemetery, or that the rivalry of the press associations takes no account of truth.

IT is said that there are in the State of Kansas twenty well-built towns without a single inhabitant, and that Saratoga in that State, now absolutely uninhabited, has among other buildings a $30,000 theatre. It must be confessed that there are theatrical enterprises that ought steadily to be booked in all these empty Kansas towns.

FOOTLIGHT FUN.

THE MOSQUITO.

He is a singer built upon
The strictly modern way.
He sings a note or two and then
He straight collects his pay.
—*Washington Star.*

THE LIVING PICTURE TOO MODEST.

"Aren't you posing in the living pictures any more?" asked the dancer.

"I should say not. I've resigned," returned the model.

"What was the trouble?"

"The manager wanted me to pose in a fashionable seaside bathing costume."

"And you wouldn't?"

"Never! It's too immodest."—*Chicago Post.*

"ALL STICKS."

MANAGER—"There wasn't a stick left after the fire in my theatre."

SYMPATHIZER—"What? Do you mean to say that all the members of your company were burned to death?"—*N. Y. Herald.*

ELEVATED.

For the lowness of the stage the drama
Has met with some reproof,
The critic it disarms and puts
Its stage upon the roof.
—*Detroit News-Tribune.*

HAD HEARD HIM.

A.—"Have you ever heard the eight-year old violin player who is creating such a sensation?"

B.—"Oh, yes: I heard him in Berlin twelve years ago."—*Ephemere Comique.*

THE HARDEST PART TO PLAY.

HIS FRIEND—"What part did you find most difficult when you were on the stage?"

FOOTLIGHTS—"Trying to live up to the salary I told my friends I was drawing."—*New York Despatch.*

PERSONALS.

FROHMAN.—Charles Frohman is expected back from Europe on Sunday next. His brother Daniel, who is now in San Francisco, will return the first week in August.

EDWARDS.—W. A. Edwards, manager of the Alhambra Theatre, Chicago, is in town.

PERLEY.—Frank Perley was in town for a day last week.

CLARKE.—Creston Clarke, according to an old inhabitant of Fordham, the site of the cottage of Edgar Allan Poe, resembles the author of "The Raven." Mr. Clarke visited the cottage vicinity last week in company with George C. Hazelton, Jr., who has written for his use a play entitled The Raven and based on incidents in Poe's life, and it was during this visit that the resemblance mentioned was noticed.

PALMER.—A. M. Palmer is not going to Europe this week as has been announced. He is uncertain as to whether his engagements here will permit him to go abroad at all this year.

MILLER.—Agnes Miller returned from Europe on Saturday on the *St. Louis*. She will play in Alabama next season in London, and will soon return to that city for rehearsal.

PRICE.—E. D. Price has engaged to manage F. F. Proctor's Pleasure Palace in East Fifty-eighth Street, and after Aug. 31 will devote his attention exclusively to Mr. Proctor's interests.

WILKE.—Hubert Wilke, who underwent an operation for appendicitis at St. John's Riverside Hospital on June 12, has recovered and gone to his home at Yonkers.

SOTHERN.—E. H. Sothern returned from Europe on the *Normannia* on Friday, and will at once begin rehearsals of The Prisoner of Zenda, with which he will open his season at the Lyceum in August.

HOPPER.—De Wolf Hopper was one of the soloists at the Sousa Band concert at Manhattan Beach on Sunday.

YORK.—Cecil Morton York will sail from London next Saturday on the *St. Louis* to fill a twelve-months' engagement with Daniel Frohman, opening on Sept. 1 in The City of Pleasure.

DANBY.—Charles Danby, a London favorite, will accompany George Edwardes' company to America. Mrs. Danby (Flo Levey) will come with her husband, being under contract with Koster and Bial for three months.

FAWCETT.—Owen S. Fawcett, who is now in England, will remain there until Aug. 10, when he will sail for America.

MACKEY.—Julia Mackey, a well-known American artist, is singing at the Empire Hall, London.

FORREST.—Gussie de Forrest sailed for England recently on the *Mobile*.

BARKER.—Richard Barker, the veteran stage-manager, sailed for New York from England on July 13.

CAMPBELL.—Mrs. Patrick Campbell is a cousin of Emma and Frank Howson.

MODJESKA.—Modjeska recently closed a most successful return engagement in Cracow. She is now playing a return engagement at Lemberg, presenting Princess George, Fedora, and The Ladies' Battle.

HOYT.—Charles H. Hoyt has finished his new play, A Silent Woman, in which Mrs. Hoyt (Caroline Miskel) is to star the coming season. It deals with a new subject, that offers capital opportunity for refined comic treatment. The scene is laid in Denver.

JUDSON.—Helen Judson returned from Europe on June 29.

MORRISON.—Lewis Morrison—in dazzling white yachting cap, duck trousers and white shoes—was in the city yesterday. Last week Mr. Morrison and a party of friends took a drive of 276 miles in his four-in hand coach through the mountains along the Eastern shore of the Hudson below Peekskill. Mr. Morrison is an expert driver.

SEABROOKE.—It is rumored that Mansfield is trying to secure Thomas Q. Seabrooke to play Svengali in Thrilby.

HALE.—Thomas W. Hale, of London, is painting the scenery for Courtenay Thorpe's play The Story of a Sin. Mr. Hale painted the banquet scene in Irving's production of Macbeth.

PALMER.—A. M. Palmer returned from Chicago delighted with the first night there of Trilby, which he describes as having been more enthusiastically successful even than the Boston and New York premieres.

DREW.—John Drew, who is now in London, will start for the Pacific coast in three weeks.

VILLARDELL.—Maria Villardell, who performed last season in Spanish comedies at the Berkeley Lyceum, has engaged with Augustin Daly for three years. Senorita Villardell was born in Paris in 1876, her father being a Spaniard and her mother a Belgian. She adds to many personal graces a thorough familiarity with the French, Spanish and English languages.

DANIELS.—Frank Daniels is entertaining a number of guests at his country place at Rye, N. Y. Among them are Wallie Eddinger and J. L. Roeder, of Denver.

DE BELLEVILLE.—Frederic de Belleville has had three flattering offers for next season. It is possible that he will support a new star—a graduate of the Empire Theatre School of Acting.

GRIFFITH.—Frank Carlos Griffith has been appointed librarian and curator of the Maine State building from the World's Fair which has been transported to Poland Springs, Me., to be used as a permanent library and art gallery. Mr. Griffith is editing *The Hilltop* published there and is corresponding for three Boston papers. His health is improving rapidly.

GILLETTE.—William Gillette has gone to the Pacific coast in advance of his company. He will spend a short vacation at Santa Barbara, Cal.

MITCHELL.—Dodson L. Mitchell, who was a member of Julia Marlowe-Taber's company for several seasons, played Touchstone with marked success in Mabel Eaton and Edwin Holt's open-air performance of As You Like It at Toledo. The local critics praised his acting highly.

POWER.—Charles E. Power, who is to be Minnie Maddern Fiske's business-manager next season, is spending the Summer at the Monmouth House, Spring Lake.

LETTERS TO THE EDITOR.

THE CARPENTER-WORK IDEA.

To the Editor of The Dramatic Mirror:

SIR.—Really it is unkind to Joseph Brooks, to attack him for saying that American playwrights are mere carpenters who nail together ideas brilliantly evolved by Mr. Crane and himself. Joseph only meant to be funny. And he was funny. He was funnier than he intended to be. If there is anything funnier than the picture of Brooks and Crane, in solemn conclave, teaching Howard, Gillette, Carleton, or Belasco how to write their plays, it is the picture of Howard, Gillette, Carleton, or Belasco going to the Brooks and Crane kindergarten to be taught.

There is no doubt that both Mr. Brooks and Mr. Crane have brilliant ideas worthy of incubation. Both are periodically so big with ideas that it impairs their locomotion, and has got more than one local hatter into trouble. Their fertility of ideas is only equalled in nature by the fertility of the English sparrow and the white rabbit. And all of these ideas are of marvellous value. There is no doubt of this. If there be, the scoffer has only to go to either Mr. Brooks or Mr. Crane—both gentlemen of probity—and an affidavit will be forthcoming.

There is also no doubt that these ideas which spring from the scintillant Brooks and the coruscant Crane would be of immeasurable benefit to the public, if they themselves only had time to put them into dramatic form. But Mr. Crane has his literary task of trying to convince the American people that such plays as Sowing the Wind are all shockingly vulgar, while Champagne and Oysters, as played by himself, was a pure and refined little sunbeam of ennobling humor, to which every young girl should have taken her innocent grandmother. And Mr. Brooks is equally unable to dramatize these ideas, being too preoccupied with the Cæsarian process attending their bringing forth. Both are losing money by this, for if they only had time to do their own carpenter work they would save royalties, and also save money now lost by the bungling way in which the original American dramatist is handling his hammer and saw on the Brooks-Crane material.

There is an old saw which advises every wise shoemaker to stick to his last. There is also a remark made by a villainous gentleman of Venice concerning the folly and sinfulness of filching good names, which is thought so well of, that it has been embodied in the scriptures of the drama, in text which is golden and conspicuous. But neither of these apply to the winsome and productive Mr. Brooks, who is, as I have said, purely a humorist, and merely intended to be funny.

There is a line in Rudyard Kipling's "Bimi," addressed to the orangoutang:

"It would be well for you, mine friend, if you was a liddle seasick," said Hans Brietman, pausing by the cage. "You have too much Ego in your Cosmos."

Ah me! how many of us have too much Ego in our Cosmos? ARGO.

A STATEMENT CONTROVERTED.

ACTORS' BENEVOLENT FUND,
8 ADAM STREET, ADELPHI,
LONDON, W. C., July 2, 1895.

To the Editor of The Dramatic Mirror:

SIR.—My attention has been called to an article in your impression of June 13 in which is made a most invidious comparison between the working of the Actors' Fund of America and the Actors' Benevolent Fund of this country.

You state that "whenever a needy alien actor falls ill or dies in America, the Actors' Fund becomes physician and nurse or undertaker, but that whenever an American actor falls ill or dies in Great Britain it is different. The Actors' Benevolent Fund will go no farther than a notification to those personally or professionally interested in this country, that the unfortunate is ill or dead."

Now, this statement is totally at variance with the facts, as in no case can I find that any such notification has ever been sent by this Fund, but that in every case where an American actor has applied to this Fund for help he has been treated exactly in the same manner, with the same courtesy and charitable liberality as if he had been of our own nationality.

The Actors' Benevolent Fund has quite recently materially assisted more than one American actor, and has, since its establishment, assisted many Americans to return to their homes in New York.

In December, 1891, a letter was addressed by Mr. A. M. Palmer to Mr. Henry Irving with respect to the case of an American actress who was in distress in London, and I enclose for your information a copy of my answer to Mr. Palmer's letter, of which I have not yet had an acknowledgment. At the same time I may mention that on Mr. Palmer's representation of the case the actress was immediately and substantially assisted by this Fund. Yours faithfully,

C. J. COLTSON, Secretary.

[Copy.]
ACTORS' BENEVOLENT FUND,
8 ADAM STREET, LONDON, W. C.,
Jan. 18, 1892.

A. M. Palmer, Esq.:

DEAR SIR.—Your letter of the 28th ultimo addressed to Mr. Henry Irving has been referred to the Committee of this Fund for reply, and I have been requested to inform you that the case of —— has not been in any way brought before them, or has —— made any application to the Fund, consequently you must have been misinformed in the matter.

I am also desired to say that an American actor has with the English actor an equal right to the benefits of the Fund, and that in no case has assistance ever been refused to a recommended applicant. I enclose copy of rules by which you will perceive that the Fund's assistance is not in anyway restricted to English actors. Although publicity is never given to the individual cases relieved by this Fund, I am permitted to say that in the year 1890 a young American actress applied for means to enable her to reach her home in America, and the Committee immediately instructed me to procure the necessary passage to New York. This was done, and the young lady wrote a letter of thanks (en route) from Queenstown.

The Committee are quite in accord with you as to the fraternal feeling which should always, and they hope does, exist between the members of the profession on either side of the Atlantic, and if you can suggest any means by which this Fund can better assist your benevolent intentions towards the American actor than those hitherto adopted, the Committee will be most happy to endeavor to meet your views.

Believe me, dear sir,
Very faithfully yours,
C. J. COLTSON,
Secretary.

BOOTH BOOTED CATESBY.

WARRENTON, Va., July 13, 1895.

To the Publisher of The Dramatic Mirror:

SIR.—In this week's issue of your paper I notice in an article on "Stage Fright" by W. H. Hudson, an anecdote concerning a stage-struck Catesby and an irate Richard, which brings to my mind a similar story about the elder Booth, which may not be familiar to your readers.

It is related of him that when the blundering Catesby announced, "My Lord, we have taken the Duke of Buckingham, and cut off his head," Booth assisted him off the stage with the toe of his boot, remarking: "Well done, good and faithful servant. *This* be thy reward!" Respectfully, R. A. P.

NEILSON'S LAST APPEARANCE.

NEW YORK, July 13, 1895.

To the Editor of The Dramatic Mirror:

SIR: In your biographical sketch of Frank Sanger in this week's MIRROR, Mr. Sanger says that he played with Adelaide Neilson "in her last performance, which took place at Booth's Theatre, this city." The lady's last performance was at Baldwin's Theatre, San Francisco, on July 17, 1890, when she acted Juliet in the balcony scene of Romeo and Juliet, and Amy Robsart.

COLONEL T. ALLSTON BROWN

THE USHER.

A gentleman of the euphonious name of Knappenberger has been telling the misguided people who form his audiences in the Wesleyan Methodist Church at Syracuse that the theatre is damnation twice damned.

A week ago Sunday night Mr. Knappenberger chose for the subject of his discourse, "The Theatre: the Paradise of Hypocrisy and Sham," and for his text James' query, "Doth a fountain send forth at the same place sweet water and bitter?" which might have been appropriately changed for this occasion into "Doth an ignorant parson preach ignorance as well as foolishness?"

According to Mr. Knappenberger the history of the stage is dark and forbidding, a blot on the annals of all time; the first theatre was named after Bacchus, the god of drunkards; the theatre has spread its curse over the entire nation; it is the most gross and sensuous gratification man can know; its associations are never good; actors are of bad moral character, all but perhaps one in a few thousand, because they represent covetousness, murder, infidelity and every vice upon the stage; a man acts the villain so often he is liable to become one himself; in all the plays presented there is little good, for most of them are pure trash; out of sixty plays recently performed in New York fifty were bad in language and morality; Solon condemned the theatre; profanity is common on the stage, for swearing is part of the trade; all attempts to reform the theatre have failed because you can't reform an evil; the patrons of the theatre are the sneak, the burglar, and the strange woman—and much more of the same sort.

Poor Alexandre Dumas came in for a share of Mr. Knappenberger's laughable libels. "Domus, who wrote Camilla," he said, "asserts that a play must be immoral in order to succeed."

Domus may have said that, but Dumas, who wrote Camille, never did.

✤

A verbose pulpit ass like Mr. Knappenberger is getting to be a curiosity as well as an anomaly in these days when the men of the church are too busy fighting for the preservation of denominationalisms to concern themselves with the exploded topic of the stage as the favorite weapon used by the active gentleman with the cloven hoof.

But as Mr. Knappenberger is as ignorant as he is asinine it might possibly prevent him from making himself ridiculous in this manner again if he would read Draper's "Conflict of Religion and Science" and learn therein of the atrocities and crimes committed in the name of Christianity during the mediæval period.

He would find that there is no history so dark and forbidding as the history of the church; that murder, torture, outrage and sensuality flourished under its cloak; that thousands of its anointed ministers were assassins, torturers, libertines and hypocrites. The thief, the embezzler, the adulterer are found in the pew and the pulpit to-day quite as frequently as they are found behind the footlights or in the parquette.

The utterances of Mr. Knappenberger are not worth the pinch of powder necessary to blow them to kingdom come. And if, as he remarks, you cannot reform an evil, what is the use of wasting ammunition upon Mr. Knappenberger?

✤

It is amusing to notice the crass stupidity and audacious ignorance exhibited by sundry American newspaper writers in their articles about foreign dramatic events.

The other day in Paris a sensational double suicide occurred. A man named Eugene Carré and his wife, owing to a scandal in which the former was mixed up, shot themselves.

As soon as news of this tragedy reached New York the writers in question immediately jumped to the conclusion that the self-slaughtered Carré was the dramatist, well known as the collaborator of Alexandre Bisson and one of the managers of the Paris Vaudeville and Gymnase Theatre.

The celebrated Carré's Christian name is Albert, not Eugene, and he has not committed suicide. The dead man was a lawyer and had no connection with the stage.

✤

Georgine von Januschowsky, who has been engaged for the heavy prima donna roles by Abbey and Grau, furnishes another example of the value of the foreign trademark.

For a number of seasons Januschowsky sang in New York in German and English comic opera companies of the second rank without attracting special attention. I believe she was last heard as Santuzza in Neuendorff's dismal production of Cavalleria Rusticana at the Lenox Lyceum.

Januschowsky has spent the past two seasons at the Imperial Opera House in Vienna; hence her belated discovery by Abbey and Grau.

The next opera season, by the way, bids fair to have a curiously polyglotic character. The frankfurter merchants will be able to compete with the dealers in garlic and spaghetti, for the repertoire is to achieve the well-nigh Babelic proportions of French, Italian and German.

✤

Mr. Abbey, who is in London, says that Bernhardt, who is coming next season, will be the last French-speaking artist the firm of Abbey and Grau will bring to America.

This decision is the result of successive losses on the tours of Coquelin and Hading, Mounet-Sully and Réjane. I am given to understand that Abbey and Grau dropped $35,000 on the last-named actress's American tour.

But it is not only French actors that have proved disastrous speculations for these managers recently. It is said that Beerbohm Tree's American visit cost them $25,000, while the loss on Lillian Russell since she came under their direction in London last year to date is estimated variously between $100,000 and $120,000. The grand opera season more than balanced these failures, however, as it cleared a net profit of $200,000.

If their next operatic campaign is equally profitable Abbey and Grau ought to do well the coming Fall and Winter, for they are certain to make money with Irving, and Bernhardt is likely to do well.

✤

The experience of Abbey and Grau with French attractions is somewhat similar to that of the Father of His Country, who, before the Revolution, used frequently to play cards for modest stakes at Norfolk, Va.

In Washington's diary are a number of entries under different dates, such as: "Went to Norfolk. Played cards. Lost 10 shillings." "Played cards at Norfolk. Lost 2 shillings, 6d." The final entry of this sort reads: "Went to Norfolk. Played cards. Lost £3, 8 shillings [N. B.—Norfolk is not a good place to play cards.]"

Colonel Ingersoll, adverting to this, says that it is the only evidence of Washington's sense of humor on record.

W. F. CONNOR RETURNS.

W. F. Connor, manager for James O'Neill, returned to New York on the *St. Louis* on Saturday from his first visit to Europe. Mr. Connor, who went on the *Paris*, is enthusiastic over the *St. Louis* as a medium of transit, and like so many Americans who are proud of that marvelous steamship, predicts that she will yet astonish the marine world as to speed as she has amazed ocean travelers in other respects.

Mr. Connor went abroad on May 29. Most of his time was spent in London, although, like other first travelers in foreign parts, he went to Paris for a week as a matter of education. He is, of course, full of merry anecdotes as to his Parisian experiences. He was impressed, as all persons of artistic temperament are impressed by the works of art in the Louvre. He enjoyed the open amusements of Bohemia. And at last he found—as all other strangers find—that there are many Parisians who understand English, although they pretend not to know that tongue.

In London Mr. Connor was impressed with the sumptuousness and the attention to detail that characterize amusement productions there, although during his visit comparatively little of theatrical importance was doing. He saw Irving in The Merchant of Venice at the Lyceum, Alexander in Jones' Triumph of the Philistines, and An Artist's Model, with Marie Tempest, Hayden Coffin and Lettie Lind in the leading parts at the Lyric. Although Jones' play failed in London, Mr. Connor believes it would succeed here. The setting of An Artist's Model—especially the ball room scene, with its magnificence of space and appointments and its perfection of ensemble—he says is a revelation to one who has witnessed the production of like pieces here. Mr. Connor also visited the music halls and Bolossy Kiralfy's spectacle of The Orient. The latter, he says, surpasses anything of the kind ever seen in this country.

While he was in London, overtures were made to Mr. Connor for the appearance there of Mr. O'Neill by several managers. So encouraging were the tenders that it's probable, if Mr. O'Neill's tour here next season can be arranged to meet it, that he may play a supplementary season at London at one of the principal theatres in an elaborate production. Mr. Connor has also secured from an English author a new play of the order of The Danicheffs, which Mr. O'Neill will probably produce on his tour here next season.

THEY MAY STAR TOGETHER HERE.

Julia Neilson and Fred Terry, who are coming to America next season to play with John Hare in The Notorious Mrs. Ebbsmith, are contemplating a starring tour of their own in this country the season after next.

Miss Neilson is the daughter of a Scotch merchant who died when she was a child. She spent most of her childhood abroad with her mother and devoted herself to vocal and musical studies. Her performance at an amateur dramatic entertainment at St. George's Hall, London, procured for her the lucky accident of an introduction to W. S. Gilbert, whose keen eye detected nascent genius. Thanks to his influence, she soon appeared before the public and in March, 1888, at one of the most fashionable and memorable of special matinees, she played Cynesca to Mary Anderson's Galatea at the London Lyceum. Her success was instantaneous. Beerbohm Tree secured her for his company and she made a great hit as Drusilla Ives in The Dancing Girl. It was shortly afterwards she married Fred Terry.

GOLDEN ILL IN ALBANY.

Richard Golden is ill at a hotel in Albany. A despatch from that city says that he arrived there last week evidently in good health and circumstances, but that he visited the neighboring city of Troy and returned to Albany seriously ill.

MINNIE MADDERN FISKE.

An artistic picture of Minnie Maddern Fiske, made from a drawing from life by H. A. Thomas, is printed on the first page of THE MIRROR this week. Mrs. Fiske's return to the stage next season makes the publication timely.

Mrs. Fiske was born in New Orleans, the daughter of Thomas Davey and Lizzie Maddern. Her father was prominent in the South as a theatrical manager. Her mother was a daughter of Richard Maddern, an English musician, who came to this country with a large family and organized a traveling concert company composed of his own children. The organization was known as the Maddern Family. Mrs. Fiske's mother was a remarkable musician, and showed a precocious ability for trying technical details.

Minnie Maddern made her debut in Little Rock, Ark., at the age of three years as the Duke of York in Richard III. She played and traveled continuously until the age of fourteen, acting in a marvelous variety of parts. She appeared with Laura Keene in New York city in Hunted Down during the run of that play, being then but five or six years of age. She later played Prince Arthur in the notable revival of King John at Booth's Theatre, with John McCullough, J. B. Booth and Agnes Booth in the cast.

Before attaining her fourteenth year, Miss Maddern acted many of the leading juvenile parts, and occasionally old women's parts, so remarkable was her adaptability. Long before she wore long dresses off the stage she assumed them in the theatre. When but twelve years of age she played François in Richelieu, and Louise in The Two Orphans. When thirteen, she assumed the part of the Widow Melnotte with astonishing success. She played the round of child's parts with Barry Sullivan, and later with Lucille Western; she was the original little Fritz in J. K. Emmet's first production at Wallack's and Niblo's; she was Paul in The Octoroon at Philadelphia; Franko in Guy Mannering with Mrs. Waller; Sybil in A Wolf in Sheep's Clothing with Carlotta LeClerq; little Mary Morgan in Ten Nights in a Bar-Room with Yankee Locke in Boston; the child in Across the Continent with Oliver Doud Byron; she took the child's parts with E. L. Davenport in Damon and Pythias and other plays in Philadelphia; she played Heinrich and Meenie in Rip Van Winkle; Adrienne in Daly's Monsieur Alphonse; the boy's part in The Bosom Friend; Alfred in the first road production of Divorce; Georgie in Frou-Frou with Mrs. Scott-Siddons; the child in The Chicago Fire, produced in New York; Hilda in Emmet's Karl and Hilda; Ralph Rackstraw in Hooley's Juvenile Pinafore company; and Clip in A Messenger from Jarvis Section. At the age of ten she acted the Sun God in David Bidwell's production of The Ice Witch at New Orleans, and she also appeared in Aladdin, The White Fawn, and other spectacular pieces.

Brief periods were spent by the young actress in French or convent schools in the cities of New Orleans, St. Louis, Montreal, and Cincinnati. Her education, which might be presumed to have been desultorily pursued, owing to her constant change of locality, was nevertheless methodical. It was carefully supervised by her mother, a woman of broad culture, who devoted her life to the purpose.

Mrs. Fiske became a star at the age of sixteen. Since that time and up to her retirement she became identified with several plays, among them being Caprice and In Spite of All. When she married, in 1890, and retired from the stage, she had no thought of a permanent relinquishment of the theatre. She felt that a period of rest from a vocation that had been practically continuous from childhood, and one in which she had not found adequate opportunity for lack of a play that fitted her temperament and individuality, would result in a development more certain and thorough than constant activity on the lines whose every possibility she had exhausted. And she believed that time would bring her a play.

Mrs. Fiske's occasional appearances for charity in New York since her retirement in plays that have tested great genius in others, have illustrated her marvelous artistic expansion, and her return to the stage in a play that promises to fit her unique talents perfectly will be hailed as one of the events of next season. Her tour will begin on Sept. 30, under the enterprising management of Henry Greenwall and Company.

The main feature of Mrs. Fiske's repertoire will be a play by Alphonse Daudet and Leon Hennique, adapted by Harrison Grey Fiske, entitled The Queen of Liars. She will also on occasion play in A Doll's House and Frou-Frou, in both of which she has won great praise in New York, and in La Femme de Claude, which is played by Duse and has never been done in English. A novel feature of her repertoire will be a triple bill to be composed of Daudet's A White Pink, and Grandpapa and A Light from St. Agnes. The two latter plays are from Mrs. Fiske's pen, and A Light from St. Agnes never has been acted. It is powerfully tragic, with an atmosphere as distinct as that of Cavalleria Rusticana.

Charles Power will manage Mrs. Fiske's tour, and W. M. Hull will be advance agent.

THE AMERICAN VERSION AUTHORIZED.

George du Maurier has at last reached an agreement with A. M. Palmer in regard to Mr. Potter's dramatization of Trilby. He has promised to sanction that version exclusively, and as a result Beerbohm Tree will produce the Potter version at the Haymarket Theatre, London, next Autumn.

SAM'L OF POSEN IN LONDON.

M. B. Curtis produced his play Sam'l of Posen at a matinee at the London Gaiety Theatre on July 4, and although the critics do not appear to care for the piece, they praise Mr. Curtis' acting.

REFLECTIONS.

The farce-comedy by R. N. Stephens in which Frank Bush will star next season will be called Girl Wanted.

Gussie Gardner, who has been engaged for the soubrette part in The Midnight Flood, has gone to St. Paul to visit her sister.

Len B. Sloss, "Parson" Davies' representative, has returned to the city from Asbury Park, after a ten week's stay at that resort.

Marion Lester returned to New York on Sunday evening. She has been in Halifax and St. John for the last eight weeks, with the Harkins company.

Minnie Rowley (*née* Wilson) has been granted an absolute divorce from J. L. Rowley in Chicago.

The Katie Putnam company will rehearse in Benton Harbor, Mich., where Miss Putnam has a delightful Summer home, and after playing a few nights in Michigan towns, will open at the Haymarket Theatre in Chicago on Saturday, Aug. 31. C. T. Dazey's play, The Old Lime Kiln, will be produced by Miss Putnam.

It is said that Helen Bertram is to receive $350 a week as prima donna of the Bostonians.

The Haven of Content is the title of a new four-act drama by Malcolm Watson, which has been secured for John Drew.

Marie Millard, prima donna of The Sphinx, will hold a reception on the stage of the Casino after the peformance on Saturday. The matinee on that day will mark the sixtieth performance of the opera, and souvenirs will be distributed.

Grau's Opera company will begin their season at Cape May on the Iron Pier this week.

Madame Georgine von Januschowsky, the German prima donna, arrived in this city last week on the *St. Louis*.

George C. Boniface, wife, and little daughter, Symona, who have been visiting Mrs. Boniface's mother in Los Angeles, Cal., for the past year, will return to New York the first week in August.

Minnie Radcliffe, who will next season be leading lady with Sol Smith Russell, returned to New York on Sunday evening. She has been in St. John and Halifax for the last eight weeks, with the Harkins company. Miss Radcliffe will go to the Plaza Hotel, Asbury Park, to-mrrow, where she will remain until Aug. 12.

A. M. Palmer has already begun to announce the one hundred and fiftieth performance of Trilby at the Garden Theatre for Aug. 21. Souvenirs will mark the event.

Twelve ballet girls who left New York two months ago to join the unsuccessful Louise Calderon Dramatic company at Havana, returned here on Sunday on the *Crudad Condal* of the Spanish line, and were sent to Hoffman's Island because they had no acclimatizat ion certificates.

Neil Litchfield is touring the Summer resorts of the Northwest with Heywood's Celebrities.

Sidney R. Ellis, who is an expert cyclist, met with an accident one evening last week while returning from a business engagement that took him to Harlem. He was detained until about 2 A. M. and was returning through the Park at his best speed. Coming down an incline the handle-bar came off and Mr. Ellis was thrown down an embankment. His wheel was demolished, but he considers himself lucky as he escaped with a few bruises.

Norman Campbell has been released from Bonnie Scotland and will go with The Wicklow Postman.

Joseph Cawthorne's play has been christened A Fool for Luck.

Frank W. Conant, one of the firm known as the H. S. Taylor Managers' Exchange, has written a piece for piano or orchestra entitled "Gavotte de Ballet," and has dedicated it to his friend Harry C. Wyatt, proprietor and manager of the Los Angeles, Cal., Theatre.

Harry Davenport, who has a leading comedy part in the new comic opera, Kismet, has a peculiar character in that of a man who has one leg, one arm and one eye, the missing members being supplied by artificial ones.

When Dorothy is produced at Lake George, the part of Harry Sherwood will be played by David Torrence.

Robert Hilliard was on a yacht in the St. Lawrence last week when the fire at Clayton, where he was stopping, broke out. He managed to get ashore in time to reach his hotel and save his effects, including the only copies he had of Lost—Twenty-four Hours, and The Littlest Girl, in which he will star next season.

*The Boundary Line, comedy-drama. Star part for soubrette. Address Albert Ellery Berg, Mirror office.***

Ward and Vokes will open season at London, Ont., on Aug. 15, and will begin rehearsals at Detroit on July 29. They will use A Run on the Bank, which has been partly rewritten, until January, when Two Governors will probably be produced. Manager E. D. Stair has engaged for their support Happy Ward, Harry Vokes, Al. Bellman, John Page, T. Wilmot Eckert, Tony Williams, Joe Kelley, Arthur K. Deagan, Cyrus Riddell, Harry Levy, Walter Moore, Gilberte Learock, Maggie Daly, Lottie Moore, Inez Rae, Emma Berg, Lillian Maynard, Cora Carlisle, Lillian Ward, May Werden. Maurice Levi, who has been re-engaged as director, is composing new music. George H. Nicolai will be manager and Charles R. Sturges will be in advance.

John C. Fox will have the management of A Cracker Jack next season. A darkey band will be one of the features.

Julius Steger said yesterday: "I have arranged with George Edwards to sing the leading male part in His Excellency under the direction of Charles Frohman and Al. Hayman. I expect to play here a few weeks when I shall go back to London to rehearse."

EDWARD HARRIGAN'S RETURN.

Edward Harrigan returned from Europe on the *Etruria* last Saturday. His season will open at the Chestnut Street Theatre, in Philadelphia, on Sept. 8. Meanwhile he will spend part of his time in fishing and hunting in the Adirondacks, where his family is spending the Summer.

He intends to appear mainly in Old Lavender next season. That is unless his new play, My Son Dan, makes a great hit. The new piece is more in the line of domestic comedy than anything he has hitherto written.

Mr. Harrigan's tour is booked in a large number of week stands, and will close at Washington, D. C., on March 28.

W. W. FREEMAN'S ENTERPRISES.

W. W. Freeman has decided to call his Cincinnati theatre Freeman's Theatre (formerly Havlin's), and its policy will be continuous vaudeville and drama. It will be run in conjunction with John Hopkins' St. Louis and Chicago houses.

Mr. Freeman's A Railroad Ticket company will be headed by Eugene Canfield. For the New Southern Theatre, Columbus, O., the best attractions are being booked, and it will open early in October with Thomas W Keene.

P. J. Kennedy will represent A Railroad Ticket on the road.

MATTERS OF FACT.

John D. Gilbert, the popular operatic comedian, has not yet closed for next season. In another column appears an original advertisement in which he announces himself as disengaged.

Short's Opera House at North East, Pa., will be ready for opening under its new manager, F. J. Carpenter, about Aug. 20. The house is being thoroughly overhauled and remodelled, many new improvements being added. A strong attraction is wanted for the opening date.

Kate Florence Ellis, a pupil of Campanini, having a soprano voice, is disengaged for comedy leads, etc.

"C. H. C.," care Harvard Club, this city, has a play of New England life which he will let on royalty. It has the endorsement of a prominent manager.

Little Mabel and Harold Walsh, who were one of the special attractions with The Silver King company the past three seasons, have not yet closed. Their parents, J. D. Walsh and Annie Morton, also clever people, are disengaged.

Bingley Fales arrived in the city last week from Ionia, Mich., where he had spent a couple of weeks. He had just previously closed his engagement with Alabama company, in which he played most successfully for forty weeks the part of Armstrong. He has not closed definitely for next season.

A good repertoire company carrying its own band is wanted by Manager H. E. Cook for fair week, Sept. 23, at Crosswell Opera House, Adrian, Mich., which will play a limited number of attractions.

Violet Long will accept engagement with reliable dramatic company for small salary. She may be addressed at Hotel Lafayette, Minnetonka Beach, Minn.

James R. Waite, proprietor of Waite's Comedy companies, Eastern and Western, wants to communicate with the owners or representatives of Steele Mackaye's play, Money Mad. Mr. Waite is at McConnell's Exchange.

Portland, Ind., has a new theatre, the Auditorium, of which A. D. Miller is the lessee and manager. Manager Miller will give liberal sharing terms to first-class attractions—assuring them big business. The house will open its season during Fair week, Sept. 23.

Goodrich and Henrickson have secured The Westerner, which they launch upon the public with elaborate scenic and mechanical effects the coming season. Rich and Maeder, 51 West Twen. y-eighth Street, are doing the booking.

C. W. Vance, 341 West Thirty-first Street, has an odd lot of scenery, drops, wings, etc., which he will sell cheap.

Robert E. Graham, not having signed, is open to negotiate with responsible attractions for next season. His permanent address is 914 Madison Avenue, Baltimore.

A young amateur actor wishes engagement as general utility. He can sing, play violin and is an accurate stenographer. He should be addressed "Alpha," care this office.

Manager J. M. Barrack, of the Mannington Opera House, Mannington, W. Va., is prepared to book for next season. Liberal terms will be given to the best attractions.

Annie Martell, who was the leading soubrette with Donnelly and Girard for the past two seasons, is at liberty. She may be addressed in care of this office.

William C. Ott, musical director with the Noss Jollity company last season, is filling quite a number of engagements at his home, Beaver Falls, Pa. He will go on the road early in August.

Eddie O'Brien, manager for the new Norris Theatre, Norristown, Pa., is in town looking after the interests of his house for next season. His headquarters are at McConnell's Exchange. The new Norris will have all the latest improvements and will seat 1,000. First-class attractions only will be booked.

Charles T. Ellis, of Casper the Yodler fame, will go out in a new play, entitled The Alsatian, next season. Archie H. Ellis, who continues as his manager, has the time nea ly all booked. Mr. Ellis may be addressed care McConnell's Exchange.

Dorothy Denning, whose specialties have been such an attractive feature in vaudeville and comic opera, will consider offers for either comic opera, farce-comedy, or burlesque.

Harry Kelly, eccentric comedian, invites offers for the Summer and next season. Mr. Kelly's mirth-provoking methods are original and his work is the recipient of much praise from the press and public.

Managers throughout the United States are realizing that J. B. Sparrow's production of Jack Harkaway, which will receive its initial presentation at the Bowdoin Square Theatre, Boston, on Aug. 26, is not the play presented here some years ago under that title. On the contrary, this is a romance of merit, founded upon the famous Harkaway novels and historical incidents of the Peninsular War, when Napoleon and Wellington contended for the world as the stake. The costumes will be very picturesque. Mr. Sparrow has devoted several years to preparation, and the organization in its entirety will be complete. Special scenery and mechanical effects for the entire four acts, draperies and stage furnishings will be carried intact.

Charles G. Craig, a well-known actor, and his wife, Frankie Buchanan Craig, are open for an engagement next season. Mr. Craig has played many parts, and is an actor of marked ability. Last season his work was chiefly character, playing Martin Berry in James A. Herne's production of Shore Acres at the Fifth Avenue and Daly's Theatres. He also essayed the leading character-role of Nathaniel Berry during the road run of Shore Acres. Frankie Buchanan Craig plays character or old women roles.

Tom Brown, the whistler, who was a prominent feature of Sandow's company during the past season, is open for first-class farce-comedy, burlesque, or vaudeville engagement. He may be addressed care Witmark and Sons, 51 West Twenty-eighth Street.

Loduski Young played the part of Francesca in The Galley Slave with much success the past season. She has not yet closed for the coming season.

Ellie Seymour is summering at Lynn Beach, Mass. She has now signed for next season.

Arthur Moulton, the clever low comedian, invites offers for next season, not having closed on anything definite.

Gracie Emmett arrived in town on Sunday from Boston, looking the better for her Summer vacation. As Miss Emmett's plans for the coming season are rather indefinite, she is open to negotiate with responsible managers and attractions.

Joseph Clemens, Jr., of Evansville, Ind., recently published two songs, entitled "'Twas Only a Face from Dreamland," and "I'll Be Always True," which he will send to professionals on receipt of ten cents.

The past season was a most successful one for Lothrop's Opera House at Worcester, Mass., which, under Alf. T. Wilton's management, gave its patrons a list of prominent attractions, which were liberally patronized. The bookings for next season number many excellent organizations. The season will open on Aug. 26.

Frank R. Bennett has returned from Lake George to his cottage at Bath Beach, L. I. Mr. Bennett is still open to an engagement for next season. He has the reputation of being a wide-awake advance representative and a hustling business manager. He may be addressed in care of this office.

Natalie Mayer, who has an extensive repertoire in the Shakespearean dramas, is at liberty.

James F. Macdonald is at liberty to negotiate for the coming season. He has a strong specialty to introduce, and is a good vocalist. Letters addressed care of THE MIRROR will reach him.

A private sleeping car fully furnished will be sold at a sacrifice by applying at the counsellors-at-law, room 839, 189 Montague Street, Brooklyn.

Florence Langdon, who was with A Barrel of Money last season, is disengaged for juvenile leads and heavies. Her address is 15 Elizabeth Street, East Detroit.

S. B. Ricaby, advance agent with May Smith Robbins in Little Trixie, just closed his engagement with that attraction at Ashland. Mr. Ricaby has gone to his home at Hillsdale, Mich., where he will stay a couple of weeks.

Edgar Foreman and wife, Julia West, are disengaged. They were with Across the Potomac last season and do a strong singing and dancing specialty.

Malcolm E. Russell has just returned to New York from Milwaukee, where he has been filling a Summer engagement in opera at Schlitz Park.

Managers playing Canadian cities during the coming season will find it greatly to their advantage to call or communicate with H. Quintus Brooks (Room 21), Standard Theatre Building. Mr. Brooks is the representative for Shepard Brothers and Company, who are the only recognized theatrical printers in Canada. This firm guarantees to save managers fifteen cents per pound, and twenty-five per cent. on the cost of their printing in the States.

M. M. Gutstadt, manager of the Lyceum Theatre, Ithaca, N. Y., is in town.

AMONG THE DRAMATISTS.

Charles W. Terriss has finished a comedy-drama entitled A Jolly Bachelor, in which he will star next season.

Joseph H. Young, official court reporter of the Seventeenth Judicial District of Kansas, author of The Theft of a Name, a five-act drama, recently had successfully produced in Oberlin, Kan., a one-act comedy, entitled Female Society. He is also at work on a three-act comedy, entitled A Kansas Cyclone, which will deal with the liquor question and suffrage through eccentric characters.

William Gill and Robert Fraser have taken offices at the H. S. Taylor Managers' Exchange. Their latest play is entitled Such is Life, and is said to be a distinct novelty. Mr. Gill is writing a musical burlesque which will be known as Miss Annie Laurie.

CUES.

Trilby is being played to remarkable business at the Garden. It is said that the first week of the Chicago engagement the receipts amounted to $9,500. W. H. Thompson's performance of Svengali is careful and finished.

Vernona Jarbeau will be featured by Canary and Lederer in The Passing Show next season. She will remain at Long Branch a few weeks longer, and then go to Saratoga until her season opens.

The widow of Fred. W. Broughton, the author of a number of successful one-act plays, but who died nearly penniless, will soon have a benefit at the Criterion.

W. W. Freeman writes that he, Al. Lohman, Joe Paige Smith, and George H. Walker, of San Antonio, Tex., entered the century bicycle run at Asbury Park, and that Smith and Walker have not been heard of since.

Eva Selbie won her suit brought against Frank Rich for salary due her when she was a member of his company playing in The Fugitive.

George H. Walker, manager of the Little Rock and San Antonio Theatre, left for Long Branch last week. He will remain there during the Summer, except for occasional trips to the city in connection with his bookings.

Jennie Kimball writes that Corinne has made great progress in her playing of the mandolin during their stay in Paris under the tuition of Jean Pietrapertosn, the noted mandolin performer. Miss Kimball has made arrangements to have Audran compose a comedy-opera for her for the season of 1896-97.

The recent fire at Clayton, on the St. Lawrence, came near destroying the manuscript of the new play upon which Paul Potter is collaborating with Bill Nye. The hotel at which Mr. Potter was stopping was burned, but the author saved his effects.

E. D. Price has been engaged by F. F. Proctor as business-manager of Proctor's Pleasure Palace, the new theatre in Fifty-eighth Street, New York. The contract, which begins on Sept. 2, is for a period of three years. Mr. Price had valuable experience as a newspaperman before going into managerial work. For the past two years he has been business-manager of 1492 and Little Christopher.

The costumes of three chorus girls in The Sphinx were stolen from the Casino dressing-rooms on Thursday night. This is the second theft from members of The Sphinx company. Managers Mason and West have appealed to the police, but at last reports the thieves had not been discovered.

The Artistic Literary Society, of Cracow, gave a banquet in Modjeska's honor on June 25, and on the 28th a gala performance was given by the notables of the city. Among the many exquisite floral offerings to this artiste was a gigantic laurel wreath from the Polish women in recognition of her Chicago speech, which, by the way, caused the gates of Russia to be shut against her. On the wreath was the following inscription: "To Helena Modjeska from her countrywomen, with heartfelt thanks for her eloquent pleading of their cause and sympathy for the wrongs she has suffered at hands of our enemies." There were by actual count 893 personal cards attached to the wreath, bearing the names of the ladies of Cracow of all ranks. Modjeska tried to respond to this great compliment, but was so overcome it was several minutes before she could speak. She will set sail for America next month, and she writes that her heart never yearned so eagerly for the "Home of the free." The Russian Government seems to have had use for Modjeska's money for baby clothes for the prospective heir or more chains for Siberia, as the officials have failed to return it.

W. M. Hull, who has been engaged to do the advance work for Minnie Maddern Fiske's tour, came to New York from Louisville on Saturday. He will return to that city on Thursday to resume his duties on the *Courier-Journal* until Mrs. Fiske begins her season on Sept. 30.

Harry R. Overton, at present and for many seasons in the past, manager of advertising car No. 1 of the Washburn Circus, invites offers for theatrical season in care of this office.*,*

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abelle, Belle
Alston, Teresa
Arling, Maud
Black, Nettie
Burkehart, Helene
Barrington, Rose
Burt, Mae
Bonehill, Bessie
Burns, Kate
Bryton, Georgia
Bray, Virginia
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Ban, Estelle
Bishop, Lillian
Biggar, Laura
Bonehill, Bessie
Burroughs, Marie
Bertram, Helen
Barry Helen
Coghlan, Rose
Cornish, Sylvester
Crabtree, Lotta
Corona, Alida
Clifton, Coralie
Cowper, Eleanor Merron
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Thurgate, Lillie
Tucker, Sophie
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Tyler, Lillian
Tyler, Mrs. Chas.
Tyler, Mrs. Chas.
Tyler, Mrs. Chas.

Married.

KEISER-BATCHELDER.—O. W. Keiser and Hattie Batchelder, at Prarie du Chien, Wis., on June 26.

MORISON-BREGAZZI.—Lindsay Morison and Rose Breggazzi, in Cleveland, O.

NICHOLSON-EATON.—John H. Nicholson and Mabel Eaton, at Benton Harbor, Mich., on July 3.

WINFOLD-SMITH.—Henry Winfold and Frances Smith, in Brooklyn, on July 9.

Died.

DOLMAN.—John Dolman, in Philadelphia, on July 13.

HOWARD.—Minnie Doyle Howard (Minnie Doyle) in Chicago on June 23.

McMAHON.—William McMahon, in New York, o pneumonia.

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THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill at Keith's this week is unusually good. It is headed by George W. Monroe, who has not been in vaudeville in twenty years. He gives a very funny soliloquy from My Aunt Bridget, including his great song "Eh! Did I Hear You?" The "Tommy Atkins Quadrille," which was a feature of last season's Black Crook, is another feature, it is danced by Leola Belle and Louis Martinetti, assisted by a corps de ballet. The other performers include Ward and Curran, the Two Clippers, Rice and Elmer, comic bar performers, Borelli and Zelna, in a refined musical sketch; Charles F. McCarthy the Irish comedian, assisted by Crimmins and Gore and others in a rollicking bit of comedy; Howley and Doyle, the expert dancers; Senator Frank Bell, the great stump speaker; the Allen Sisters, who sing and dance; the Eddisons, in a new musical act; John C. Leach, the Chinese impersonator; Ladell and Alvarez, the comic acrobats; Alida Perrault, prima donna soprano, and Wolf and Saville in a new sketch called Mammy's Bad Boy.

Koster and Bial's Roof-Garden.

There are few new features here this week, but they are good ones. Senorita Salud Martinez makes her American debut; she sings several dashing Spanish songs, and dances gracefully. Allie Gilbert, soubrette, makes her first appearance at Koster and Bial's, as do also Barney Ferguson and Sam J. Ryan, who are unexcelled as fun-makers.

The rest of the bill is the same as last week, and includes John W. Ransome, "The Ruler of New York," who has new verses for his song; Mariette and Bellodi, with their performing cockatoos; Clarisse Agnew, eccentric dancer; the Merrillees Sisters, in new songs and dances; Fielding, the juggler; Ganivet, the Funny Frenchman; the Egger-Rieser Troupe of Tyrolean singers and dancers, and Dr. Leo Sommer's Hungarian Gypsy Orchestra, which performs during the intermission and after the regular performance is over.

Proctor's.

No matter what the weather is, the performance at Proctor's runs on as merrily as ever; the bill this week is headed by McCoy and McEvoy, the Irish comedy team, and Elsie Adair, who continues her success of last week, doing her fascinating dances. The list also includes William Courtwright as the stuttering boy; Snyder and Buckley, the musical comedians; Delmore and Pasqualina, acrobatic dancers; Stewart and Gillen, the comic boxers; Nellie McCoy, character singer and dancer; Kamochi, the only woman juggler in the world; and the Gloes in a musical melange. Then there are Warren and Craig, who sing and dance gracefully; McVickers and Martin, a trio of comedy sketch artists; Kitty Gilmore, singing soubrette; Leonard and Hart, conversationalists; Fanny Gonzales, singer and dancer, and the Brennans, an excellent Irish team.

Ollie Teal's Roof-Garden.

The Bohemian Roof-Garden, which was to have been opened on July 1 on the roof of the little World's Fair building, on Broadway, near Thirty-seventh Street, which Ollie Teall is running, will not be opened after all.

M. A. Levinson, one of the managers of the enterprise, called at the MIRROR office on Monday, and the idea had been abandoned, owing to their inability to obtain an excise license.

Thus fades into thin air the latest attempt of Mr. Teall to rise superior to his misfortunes. He will have to content himself with his tea and gas enterprise until his fertile brain invents some new scheme to bring his name into the papers.

Madison Square Roof-Garden.

The list of performers here this week contains many well-known names. Senorita Consuelo Tortajada still heads the bill and seems to grow in favor as the weeks go by. The others are Haines and Pettingill, who talk a good deal; Cushman and Holcombe, Caron and Herbert, Ida Howell, who sings; Frank Lawton, who whistles and manipulates the bones, Frank Bush, who tells funny stories with the assistance of a high hat and black whiskers; Edith Murray, Bergere and Moore, Bentley and Cameron, who make fun and music; Madeline Marshall, who sings and dances, and the Empire City Quartette, which made such a great success here last Summer. Gustave D'Aquin and his orchestra furnish good music.

Casino Roof-Garden.

The Casino Roof-Garden is a favorie resort these hot nights, especially for those who are looking for bargains in the way of amusements, as one can see the opera downstairs and the show on the roof for one admission fee. The performers this week include the Four Gardners, Connors and Gilson, Annie Edwards, Conroy and McFarland, Gertie Reynolds, Kitty Wells, Lizzie Derious Daly, Lynn Welcher, the Mimic Four in a Trilby burlesque, La Petite Adelaide, The Merry World Pickaninnies, the Sisters Leigh in their umbrella dance, and Sam Bernard the German comedian.

American Theatre Roof-Garden.

Madge Ellis still heads the bill; she introduces this week a new song by Felix McGlennon. James Thornton is also retained and continues to amuse. The other entertainers are Paulo and Dika, the Parisian duettists; Carlotta and Grapewin, in comedy sketches; Will F. Denny, descriptive singer; the Four Trilby dancers, Will Cameron, comedian; Aida Armour, male impersonator, and Charles A. Allen, comedian.

LAST WEEK'S BILLS.

PROCTOR'S.—Elsie Adair was the star at this theatre last week, and with her graceful dancing and comedy work made quite a hit. Walter Vanderlip assisted her. The Four Emperors of Music are good, but it would not do any harm for them to have a little more music and a little less talk. Claudine, "the dancing sunbeam," did some clever steps; she will improve with practice. Kennedy and Quinn do an Irish act which is somewhat out of the usual run; they made quite a hit by singing old Irish songs like old Irishmen without accompaniment, and with the peculiar dragging out of the notes which is the delight of those who are wont to indulge in this kind of music. The "goatee gag" by this team was worked to death. Mlle. Bertini, a contortionist of great skill, performed some very remarkable feats with an absence of effort which was highly gratifying.

Aida Armour impersonated "the Chappie-up-to-date." She sang two serious songs and then did a drunken scene that was fairly clever. She ought to adopt more dashing songs and a more vivacious manner. Atlas, the juggler, whose name was large on the bills, did not justify expectations. It may have been an off day with him when the writer saw him, but he certainly seemed to be experimenting most of the time. Ward and Lynch, that quaint team of Irish comedians who were the means of introducing the troubles of "Little Johnny Dugan," were successful in their efforts to amuse, as were Walsh and Mullelley, whose work is somewhat similar. Madeline Marshall and Fanny St. Clair, soubrettes who made separate appearances, made hits. One of them pleased the audience more than the other, but the writer cannot recollect, for the life of him, which one it was (by name, at least). However, it was the girl who wore the diamond earrings and who danced and turned handsprings. Nelsonia, the shadowgraphist, and Bergere and Moore were pleasing features, but the real star of the bill was the male member of the team of Stinson and Merton. He kept the audience in a constant roar while he was on the stage, and although his fun at times was foolish, it was full of life and vim, and that is what takes in variety theatres and everywhere else.

KEITH'S UNION SQUARE.—George Thatcher headed the bill here last week, but on the occasion on which the writer saw him he created very little enthusiasm or laughter. Mr. Thatcher has the reputation of being an original and clever minstrel, but he did nothing to justify that reputation. Perhaps it was because it was in the afternoon and he was afraid there might be some variety people out of work among the audience who would steal his jokes in case he sprang any new ones so he rummaged among his diaries and read up the one he kept in 1875, and told the dear old yarn about the parrot who said to the minister: "Where in the hell were you when the cyclone struck us?" and the one about sticking his foot out through the curtains of the berth of a sleeping car so that his wife would know where to come when she got her drink of water, and so on with a few more just about as fresh. He also sang two songs which were not particularly funny. The three Milon Brothers did an exceedingly clever act which was a combination of strength, grace and agility. The wire-walking, the wire being held in the teeth of two of them while the other balanced weights on the wire, was startling.

Charles F. McCarthy, late of Harrigan's, assisted by Crimmins and Gore, furnished great amusement for twenty-five minutes in a sketch, written to show that comedian's abilities to advantage. The three Hawthorne Sisters sang and danced cleverly, their new bicycle costumes creating quite a sensation. The name of a well-known bicycle is embroidered on their sweaters, and it is to be presumed they ride the same brand of wheel. Harry Gilfoil, the whistling waiter, is a good deal fatter than he was when he first appeared in A Trip to Chinatown, but that does not interfere with his whistling and mimetic talents which pleased everyone. Smith and Campbell are very funny, especially the one who wears the small derby and the red face. Raymond and Welch, the aerial grotesques, banged each other very hard and earned their salary. Swift and Chase, the musical team, are too well known to need comment. Signora Adelina Roattina sang some songs in a well-cultivated soprano voice, which will be heard in concert or opera later. Whitman and Davis gave a parody on Blue Jeans. They worked very, very hard, and Miss Davis wore a very expensive dress. Alburtus and Bartram, the club experts, did some very neat work; Boyle and Graham were pleasing in their way, and Edward and Josie Evans gave a true-to-life sketch that was very enjoyable. Grant and Norton, the new team who were criticised rather severely in last week's MIRROR, appeared to much better advantage in Keith's than they did on the roof-garden, and won considerable applause. Miss Norton is a pretty, refined girl, who would look much better in a play on the legtimate stage than she does in the vaudevilles. If she continues, however, she should work up something more diverting than her speech analyzing the song, "Only One Girl in the World For Me."

MADISON SQUARE ROOF-GARDEN.—Phyllis Allen sang remarkably well, and was particularly successful in her rendition of "The Sunshine of Paradise Alley," which is bound to become as popular as "Maggie Murphy's Home." Johnnie Carroll sang some Irish songs which were good and a "tough" serenade which was not so good. Brooks, Denton and Ossman played some good banjo selections, including "Narcissus," a composition which is coming into a well-deserved popularity. Lottie Gilson sang five songs, including one new one, which had not been very well rehearsed. She also sang "Little Willy," "by special request." Press Eldridge made a red-hot hit with a new parody called "The Side Doors of New York." Tortajada sang the same songs and made the same success as last week. Ruth did some clever high-kicking with a few dancing steps thrown in. Frank Lawton whistled and played the bones to the satisfaction of everybody. Nettie De Coursey sang some new songs which found favor, and Prof. Carlisle's trained dogs did some odd tricks. Frank Bush appeared and went through his act without leaving the stage once; he has changed one or two of his familiar jokes, but otherwise his performance is about the same as it was six or seven weeks (or more) ago.

CENTRAL MUSIC HALL.—Among the attractions last week was Frank B. Morton, who manipulates the harmonica well, but exerts himself in a vigorous manner that appears to be quite unnecessary to the spectator. Jules and Ella Garrison do a travesty sketch in which they have introduced numerous amusing situations and songs. Frankie Haines is the first performer the writer has heard make allusion to the third daughter of the White House. Her song was spicy, but it created a good deal of enthusiasm. The Romalo Brothers are an exceptionally clever pair of head-to-head balancers, and their work was pleasing. Gallagher and West's act is good. If they would allow the audience to laugh when it pleases them to do so, instead of trying to force them to applaud after each joke, they would undoubtedly make more of a hit. Clark and St. Clair might improve their sketch by talking more slowly, and not so loudly. The Female Barber sketch was overdrawn. William J. Mills' performance was one of the best of the evening. His changes, made before the spectators, were remarkable and his characterizations were good. The St. Felix Sisters met with favor. The entertainment was closed by William Mason and Shorty Healy, whose work is too well known in New York to need comment. Shorty had the long end of the fun to himself most of the time.

AMERICAN ROOF-GARDEN.—Madge Ellis and James Thornton headed the bill last week. The work of both is too well known to need comment. Others are Tony Ryan, who performs on musical instruments; Nellie Franklin, who makes character changes; Smith and O'Brien, singing comedians; Ned Monroe, who had some funny things to say about his father and his taking ways; Edwards and Kernell, and Thomas Ryan, who appeared without his better-half. His tussle with the boy who attempts to sweep the stage is very funny. Will F. Denny sang up-to-date songs which were much enjoyed. Mlle. Paquerette possesses a wealth of long limbs which aid her wonderfully in her efforts at comedy. The performance concluded with the four Trilby dancers whose dance, it seemed to the writer, is not as popular as it was when it was first introduced. The novelty of the bare-footed dancers is fast wearing off.

CASINO ROOF-GARDEN.—The star at this place of amusement last week was Annie Hart, who bids fair to rival Maggie Cline in popularity very soon. She renders her songs in a vigorous way, which is refreshing. The Leigh Sisters give their Trilby dance, which has already been commented upon at great length. The Four Gardners were very amusing in their musical act, especially the smallest of the troupe, who manipulates the drum major's baton with wonderful dexterity. Lizzie Derious Daly did fairly well in her impersonations, but Gertie Reynolds was not quite so successful. Alonzo Hatch, the tenor, has a remarkably high voice, which he uses with good effect; his pronunciation, however, is very peculiar at times. Smith and Cook did a tramp act that was amusing, and La Petite Adelaide danced very cleverly.

TONY PASTOR'S PLANS.

Tony Pastor returned from Europe on the *Etruria* last Saturday. In the course of an interview with a MIRROR representative yesterday at his theatre in Fourteenth Street Mr. Pastor said:

"I left New York on the *Umbria* on June 8, and spent three weeks in London previous to my return on the *Etruria*. They are the best steamers I ever traveled on, and the trip was delightful both ways.

"Of course my trip abroad combined business with pleasure. I attended all the music hall performances in the search for novelties. My company will be right up-to-date next season. I have re-engaged Vesta Tilley, who, as you know, is a prime favorite with our audiences. She has a budget of new songs, and will be more of a sensation than ever, I think. I have also secured Bessie Bonehill for a six-weeks' engagement. She is unrivalled in her personation of local character types, and is immensely popular in London.

"Another attractive feature of my season will result from my engagement of the original Paquerette, who will appear in new impersonations of the French peasantry. Others who are under contract to appear in my company are Vesta Victoria, who first introduced 'Daddy Wouldn't Buy Me a Bow-Wow;' Marie Kendal, the noted Coster Girl of the London music halls; Collie Conway, the famous mimic; the Comical Oslins, who do a funny acrobatic act; the Allisons, in comic songs and dances; and Major Newell, the skate dancer. I am also in negotiation with Little Tich and a number of other artists of wide reputation and exceptional ability. My traveling company will open a tour of eleven weeks at Elizabeth, N. J., on Aug. 5. The regular season at my own theatre will open on Aug. 19.

"There is a rage in London at present for a sort of improved style of American farce-comedy. May Yohe has made a good hit in Little Dick Whittington, Gentleman Joe and The Shop Girl, both of which are to be seen over here next season. Marie Tempest and Hayden Coffin are drawing crowded houses in An Artist's Model at the Lyric Theatre.

"Come down and see us on our opening night, and see if our variety performance is not right up to the times."

THE SISTERS HAWTHORNE.

THE SISTERS HAWTHORNE.

The Sisters Hawthorne, whose pictures appear in this week's MIRROR, are the first to introduce bloomers and bicycles on the vaudeville stage. They made their first appearance in their new specialty in New York at Keith's last week, and their act is entirely new and immensely pleasing.

They have adopted the name of the "Bloomer Girls," and have protected it by copyright. Their costumes are artistic and becoming, and they sing the latest popular songs of the day with a vim and dash which never fail to insure a hearty encore.

The Sisters Hawthorne were born in Dallas, Texas, and have been identified with the stage for several years, playing with Eddie Foy, The Bostonians, Charles F. Robinson's company in Later On, with Hoyt and Thomas, and others.

They have been engaged to appear at Koster and Bial's during the week of July 22, and have several fine offers for next season.

The Misses Hawthorne have adopted a novel method of advertising, having had fans made with their photograph mounted on one side, which they have distributed in large quantities at the recent bicycle meet at Asbury Park.

M. T. Bohannon, late of the Robin Hood Opera co.; Will Ormsby, of the National Trio; W. F. Thomas, a vocalist of rare ability, and Edmond Ohaus, of the original Regent Quartette, have combined, and say they expect to be among the leaders in quartette work the coming season.

A NEW YORK FAVORITE.

MADGE ELLIS.

Very few of the dozens and dozens of young women who each year make bids for public favor from the vaudeville stage in this city ever rise above the level of a very ordinary quality of mediocrity. As a usual thing they sing little songs, they do their little steps, they toss their little heads and they make their little exits, and not one in a hundred of the spectators thinks of looking at his programme a second time to fix the name of the performer in his mind.

Madge Ellis is one of the fortunate few who have made an impression on the blase New Yorkers. She is a pretty, bright, vivacious young woman, with a certain sort of magnetism which is irresistible. A MIRROR man called upon Miss Ellis the other day and asked her a few questions about her career. In the course of conversation she said:

I was born on Feb. 4, 1875, in Troy, N. Y., and I am a thorough American. Ever since I can remember I had a desire to appear upon the stage. Through the kindness of Modjeska, one of the sweetest, dearest women I have ever met, I secured a position in her company in a very minor part, so minor in fact, that I had not a single line to speak. You can easily imagine that this did not satisfy my vaulting ambition, so I went to Otis Skinner, and asked him to give me a few lines to speak, even if he had to write them into the part, which was that of a page. He was very kind about it, and told me that when I made my entrance, carrying a package of letters, I could say, 'My lord, here are the letters'."

"Well, that night I was in a fever of excitement, I repeating the line over and over again, walking back and forth behind the back drop, and waiting for my cue; at last I heard what I thought was my cue, I rushed on the stage, dropped on one knee with head bowed, and in tremulous, but determined voice, said: 'My Lord, here are the letters.' Every one on the stage laughed. I looked appealingly at Mr. Skinner, who said in a tragic voice: 'My child, my child, the curtain is down.' I looked around, and to my dismay saw that the curtain had fallen several seconds before I made my entrance, and my first attempt at acting had gone for naught.

"I spent a year in Modjeska's company. Then I joined Lillian Russell, who was playing in La Cigale. I went with her to San Francisco and back. Then I played Cupid in Henderson's Sinbad. Next I joined George Thatcher's company in San Francisco, which was playing a piece, half comic opera and half minstrel show, called Africa, playing the soubrette part. I came to New York with this company, and then made up my mind to go into vaudeville.

"I made my first appearance in Buffalo, with Reeves and Palmer's company, but my first great success was at the American Roof-Garden, where I played four weeks last Summer, closing the season and sharing the honors with Carmencita."

"What songs has your name been specially identified with?" asked the reporter.

"Well, let me see, I originated 'Her Golden Hair Was Hanging Down Her Back,' 'I Do Love You,' 'There's a New One Coming in the Morning,' and 'My Pearl's a Bowery Girl,' of which over 37,000 copies have been sold."

"What new songs are you singing this Summer at the American Roof-Garden?"

"'My Coney Island Girl' is one. Then there's 'Venus,' 'Me and Nancy,' 'Jennie's Baby,' and 'Oh, Uncle John.' Felix McGlennon's latest success. I would like to state in reference to this song, which is being sung so much now, that the American publishers have issued the song with my picture on the title-page and the statement that it is being sung by me. It is received with great enthusiasm every night, and the air is so catchy that everyone joins in the chorus. I have another new song, which has just been sent me by Felix McGlennon, called 'A Little You Know, So So,' which is sure to make the biggest kind of a sensation."

"You have sung at the Imperial Music Hall have you not?"

"Yes, that is where I made one of my greatest New York successes."

It will be recalled that Miss Ellis was at the Imperial at the same time as Marie Lloyd, the English music hall artist, and made such a success that Miss Lloyd wanted to have her discharged. This the management refused to do, and the consequence was that Miss Lloyd resigned, leaving the field clear for Miss Ellis.

"What are your views in regard to songs?"

"I believe a song, in order to be a real popular success, should have a catchy air and good words, well put together, without any taint of suggestiveness or vulgarity. An audience may laugh at and applaud a suggestive song, but they'll never buy the song to take home to their family, and their private opinion of the singer is not always of the most flattering nature."

"What are your plans for the future?"

"I expect to sing at the American Roof-Garden all Summer, and I am negotiating with the managers of two or three big road companies for next season, and shall accept the most advantageous offer. After that,

we shall see what we shall see. I am young yet, and I am in no particular hurry to star, though if a good opportunity offers and I can get hold of a suitable play, I shall probably make the venture."

"Have you any idea of going to London?"

"Well, I have an offer to go there, and may some time. Felix McGlennon, the foremost song-writer of the day, has written enthusiastically of my work in the *Entr'Acte*, that cute little English paper that gives the news of the music halls, and I feel that I could make a hit with our English cousins, but for the present, I am quite satisfied with my success in New York."

VAUDEVILLE JOTTINGS.

The Bonistas, now playing Sohmer's Park, do quite an original and clever act, and the performances that Mlle. Bonista after gave upon the trapeze are one of the prettiest things in its line we have had here. C. W. Williams, the ventriloquist, has been in Montreal now for quite a long time since his co. closed at the Royal, five weeks ago. He has been successfully performing at several parks and other places of amusement.

Venita, who opened for the Electric Railway Company at Monroe Park, Mobile, June 28, in her prismo-transformation and other spectacular dances, was re-engaged for a second week. She opens at Cliff Pavillion, Duluth, July 21, and after playing northern parks and music halls will come East.

Charles F. Walton, of Rice's 1492 company, who has been sojourning at Blue Mountain Lake, in the Adirondacks, has entirely recovered from his throat troubles, and will have John Mayer, formerly of Edward Harrigan's company, as his partner the coming season. They have received several good offers for the season of '95-96.

Mae Lowry will appear at the American Roof-Garden in August, when she will introduce a new song by Charles B. Ward, entitled "My Own Girl."

Andre, the high diver, gave an exhibition at Manhattan Beach on last Thursday night; he jumped from a platform eighty feet above the artificial lake in Pain's Amphitheatre.

John C. Leach, who was well known ten years ago as a Chinese impersonator, returned to the variety stage this week. He is at Keith's Union Square.

Fred. Saville, of Wolf and Saville, who are at Keith's this week, was formerly a reporter on the Boston *Herald*.

Hugh Emmet, ventriloquist and trick violinist, who was a favorite at church entertainments here last Winter, is playing at a variety theatre at La Crosse, Wis.

Rice and Elmer, the comic bar performers, made their first continuous performance appearance this week at Keith's.

Annetta Zelna, of Berrell and Zelna, who are at Keith's this week, was in farce-comedy last season, and a few seasons ago was a well-known figure in grand English opera.

Cheridah Simpson was unable to appear at Keith's last week on account of illness; her engagement has been postponed until July 22.

Isham's Octoroons will number over forty people, and will introduce a decided novelty, that is comic opera, presented entirely by colored artists, the leading singers of their race.

A new flagpole has been erected on the roof of Koster and Bial's Music Hall, and the stars and stripes float from it on every fine day.

The Elliott Family of musicians have gone to Atlantic City for six weeks.

Fred. Irwin is in town booking attractions for Irwin Brothers' Big Show next season.

Andy Hughes, proprietor and manager of the Boston Howard Athenæum Star Specialty company, arrived home from Europe last week on the St. Louis; he brought with him a lot of novelties, which will appear with his company next season.

W. D. Wilmot has joined hands with Gouget, the champion bicyclist of the world; they will introduce a new double act on the safety which will be highly sensational.

O'Kabe's Troupe of Japanese acrobats was engaged for one week at Hull, Ont., and made such a success that they were engaged for the remainder of the Summer. In spite of the way in which he spells his name, O'Kabe is a Japanese and not an Irishman, as might be supposed.

Schlitz Park in Milwaukee is reported to be doing a very moderate business; the Exposition Music Hall, however, is on the top wave of prosperity.

Doc Zhaya's Brooklyn Medicine company is doing week-stands under canvas in New York and New Jersey. The performers include Lulu Benson, Lizzie Rhaya, Arthur Benson, and Prof. Baker.

The Palace Trio, Morgan, Adams and Perry, will be known next week as the Tally-Ho Trio. They have closed with Baldwin's White Mahatma company for next season.

An aerial novelty that is announced as being extremely new and startling, will be one of the big features next Winter on the Keith circuit. It is from over the water, and it is said its cost will come pretty close to four figures. It is so unique that it cannot fail to create the biggest kind of a sensation.

A number of the members of the Boston Symphony Orchestra have been engaged by B. F. Keith to appear at his Boston theatre. This is a startling departure, but the well-known liking on the part of the Bostonians for good music no doubt justifies the engagement of the orchestra, which will play at the theatre all Summer.

Katie Rooney, daughter of the late Pat Rooney, will appear at Keith's soon.

The famous Rossow midgets have scored a remarkable hit on B. F. Keith's continuous performance circuit. They closed a month's engagement at Mr. Keith's Boston house July 6, and are now at the Bijou, Mr. Keith's Philadelphia house, where they will remain a month. Their New York reappearance will occur Aug. 5 for a month at the Union Square. They will go to Poli's Theatre, New Haven, for two weeks, and will then join Hopkins' Trans-Oceanics for the season of '95 and '96.

Charles A. Allen, who was Joseph Hart's first partner in the variety business, makes his vaudeville reappearance next week at Keith's Union Square Theatre. He will sing a number of parodies written for him by Mr. Hart.

The Mimic Four, a new quartette, who have a screaming burlesque on Trilby, are at the Casino Roof-Garden this week.

Maggie Lee Clark, who was an extra attraction at Keith's last week, made a hit with "Pat Malone Forgot That He Was Dead."

Lynn Welcher, who appeared at the American Roof-Garden, earlier in the season, is now playing a successful two weeks' engagement at the Casino Roof-Garden. He introduced a new song this week which made quite a hit.

The Archer Operatic and Vaudeville Exchange, of 264 Wabash Avenue, Chicago, has been compelled to seek more commodious quarters. The office has been removed to the Kimball Building, Wabash Avenue and Jackson Street.

Mattie Wilkes, the well-known colored prima-donna, is a recent engagement for Isham's Octoroons. Miss Wilkes is one of the most beautiful women of her race.

Madale Hyers, one of the celebrated Hyer Sisters, will be a prominent feature in Isham's Octoroons.

The Nawns, Huth and Clifford and O'Brien and Havel are among those who have been engaged to appear on the Keith circuit soon.

Pete Baker, who has starred in German comedy, is singing in a Western variety theatre. A Western paper commenting on his work says he can sing in any dialect from Hottentot to Kalamazoo. Pete is to be congratulated on his versatility.

Bernard Dyllyn is rusticating in a small town in the West. He amuses himself by singing five or six songs in the local theatre every evening and incidentally (it is hoped) gets enough out of it to satisfy the most ambitious hotel-keeper in the place every Saturday night.

Fannie Mora, sister of Helene Mora, the female baritone, will appear for the first time in continuous vaudeville at Keith's in a week or two.

Samuel K. Hodgdon, booking agent for Keith's New Theatre in Boston, manages to tear himself away from that magnificent home of vaudeville once in a while and comes to New York partly to engage artists and mostly to rest his eyes, which are overworked all the time he is in Boston gazing upon the many beauties of the $600,000 playhouse.

Walter Gale, who played Happy Jack in the Old Homestead for eight years, began a tour over the Keith circuit last night in Boston. He will star next season in a new comedy.

Domino and Pantzer, who have met with great success in Europe, will return to America soon and will appear at Keith's Union Square on Aug. 19.

W. H. Hamilton, the basso, has joined an opera company in Chicago for the Summer, and consequently will not appear at Keith's until September.

A statement in last week's MIRROR to the effect that Sam Dessauer had booked the James Thornton Elite Vaudeville company for a tour over the Keith circuit, is emphatically denied by the management of the circuit. No combinations, they add, have been or will be booked by them.

The Leigh Sisters have arrived at the distinction of having a full-page picture of their dance printed on the back page of the most prominent "pink paper" in the country. They could hardly have hoped for this prominence, but now that it has come to them they will probably kick harder and higher than ever (especially on the salary question).

Paul Boyton opened his chutes at Coney Island on July 4. "Shooting the Chutes" is a new amusement in this section, and is likely to keep some of the people from frequenting the concert halls on the Island, for which Mr. Boyton is to be thanked.

Hope Booth, whose late experiences in London were so unfortunate, has taken to the music hall stage and announces her first appearance in that line at the Empire, Brighton, England, on July 29.

The three Hawthorne Sisters will introduce a brand-new bicycle act at Koster and Bial's in a week or so.

Edgar Foreman and wife (Julia West) have been spending their vacation with Mr. and Mrs. William Osborn, in Belleville, N. J. They will play a few weeks in vaudeville houses, having opened at Keith's Boston house.

Stella May, who was a member of the company that played A Cork Man last season, is performing in the London music halls. She was noted at the Middlesex recently by a writer in *The Music Hall*, who complimented her for her performance, and notably for her dressing.

Harrigan, the "pretty good" tramp juggler, arrived home from London on Saturday. He had a very successful season in England and has signed a contract to return to the Alhambra in September for a season of sixteen weeks.

The Lyceum Theatre in Boston opens this week with an electric baseball game.

The business at the vaudeville theatres in New York on the Fourth was simply phenomenal. The bad weather prevented people from leaving the city and the theatres reaped a rich harvest.

Al. G. Reeves has formed a new company, which is composed of American performers, in which respect it differs from most variety organizations. The company is being booked by James J. Armstrong.

W. H. Barbour, formerly of the Wilmot Duo, has joined hands and wheels with William Hoefler. The team will be known as Barbour and Hoefler.

Gyori Guliska has been specially engaged for Hopkins' Trans-Oceanic Vaudevilles.

J. J. Armstrong has abandoned the idea of opening a roof-garden on the extension behind his office. It was feared that if too many of the "big hit" people sat on it at once, the roof could not stand the strain of supporting so much greatness, so the plan had to be given up.

The committee in charge of the fair and games at Ogdensburg, N. Y., on July 4, gave the Milon Trio a letter thanking them for a very fine performance.

James Lederer, who assists his brother George in the management of the Casino, is a very busy man these hot days. He is being constantly besieged by soubrettes, Trilby dancers, and other people, who have alleged new acts, and who are anxious to do them for the pleasure of the patrons of the Casino roof-garden.

The Widmer-Stigler Publishing Company have a number of good new songs for use by professionals, among them are "I Will Come Back to You," by Roma; "Loved Ones," "The Old Back Stair," by Albert W. Brown; "The Piggie who Roomed," and "Only a Rosebud," by Roma; "Whose Little Girl Are You?" and others of equal merit.

Manager Davis, of Scranton, Pa., is summering at Lake Minnetonka.

Will Holton and Sophia Wonell are playing sketches at the Palace, Minneapolis.

Lea Pensley, who is a favorite in Chicago, was the recepient of a benefit at the Chicago Opera House on Friday evening, July 12.

FOREIGN NOTES.

A young woman singer in one of the London music halls made a kick the other day because the manager told her she would either have to pay for her own limelights or go without them. If the star in question cannot shine without the aid of a calcium, the sooner she takes to the occupation of barmaid or waitress in a dairy kitchen the better.

Fontvine, who was formerly a wire walker in the music halls, won a twenty-four hour bicycle race in London, a short time ago.

Francis, Day and Hunter have just issued their Fourteenth Comic Annual, containing eighteen of the latest comic songs.

Flo. Penley, a vaudeville artist, will shortly be married to George English.

A London comedian, named G. W. Hunter, is credited with the unique faculty of being able to tell anecdotes in a manner that stamps them on the memory. He would take well in this country, which holds so many men who start in to tell a good story they heard so and so tell at such and such a roof-garden, and just when they get to the point, wind up with the "I forget the rest of it, but it was an awful funny gag," which makes one long for an axe or a club.

"Here's to Pat Sandy," is a new song, which is being sung by Kate Harvey, in London.

"Only a Hairpin" is a new English song; if it is like some we have seen it will not catch on. Perhaps it is a patent one, however, with "see that hump" attachment.

"Left in the Cart" is the English equivalent for our expression—"In the Soup."

Arthur Leonard is singing "Pardners" and "The Big Wheel" in London.

"Queen of the Coster Girls" is a new song now being done by Marie Collins.

Marie Lloyd is still one of the most popular of the singers who are appearing in London.

"Dinky Doo" is a new song. The title is sufficiently idiotic to make the ditty a howling success.

The performance at the Middlesex Music Hall in London is brought to a close by a farce called Jinks Amongst the Breakers.

Billie Barlow is credited by a London contemporary with being quite a humorist.

A new rival of Cissie Loftus is one Constance Moxon, who is at the Canterbury.

One London music hall makes a specialty of providing an entertainment which appeals to those who would rather be pleased than frightened. This looks funny, but of course it means that no sensational trapeze or wire acts are on the bill.

"That Touches the Spot," "For the Sake of the Little Ones at Home," and "The Interfering Man Downstairs" are the songs with which Harry Randall pleases his audience.

The seventh annual music hall sports took place on July 9, at the London County Athletic Grounds. There were twenty events; including a one-mile ladies' bicycle handicap.

Gustave Guerin, a young Frenchman, applied to the director of a circus located near Paris for an engagement as clown. When he had proved his skill he was allowed to make a trial appearance before the audience the same evening. At the public performance, when swinging on the trapeze, he slipped and fell, breaking his backbone. Death was instantaneous.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—At Keith's the symphony concerts have scored a tremendous hit. In addition Bessie Bonehill appears this week, as do E. N. Favor and Edith Sinclair. The others are: Press Eldridge, minstrel; Swift and Chase, musical comedy; Albartus and Bartram, club experts; the Nawns, Irish comedy; Romalo brothers, acrobats; "Linger Longer Lucy," terpsichorean conceit; Binns and Burns, refined musical specialty; Johnson and Mack, farceurs and dancers; Annie Wilmuth Curran, soprano; Le Moyne brothers, humorous bar performers; Hogan and Glenroy, burlesque boxing; George Pierce, mimic; Warren and Craig, soubrettes and dancers, and Collins and Henshaw, acrobatic comedy sketch.

Adelina Sansoni, the perfect woman, is the special star at Austen and Stone's this week. Vaudeville performances are given every hour by Williams and Barton, Sheridan and Forest, Swan and Bampard, Tom Grant, Dan Regan, Cole and Curtis, clever Bingham, Yankee Mason, Eileen Cameron, Mason and Jones, Frank Calburt, Charlie Dean, the Ramsden Sisters, and Lottie Fancourt.

Little Louise is the burlesque at the Palace this week. There are specialties by the Mt. Vernon Quartette, Phil and Nettie Peters, Ettie Albion, Gus Mills, Cora Williams, and the Palace Theatre Trio. The olio includes Anzo and Lee, the elastic swells; the Adams duo, character sketch artists; Samuel Burt, the greatest equilibrist before the public; Nettie Peters, the charming comedienne; the Palace Theatre Trio, vocalists; and Cora Williams, character singer.

The New Hanover Theatre will open with continuous variety under the management of Henry A. Horgan, 20. This will make up for the untimely closing of the Floating Palace on account of lack of patronage.

The Howard Athenæum is being reconstructed under the supervision of Mr. MacAvoy.

Walter Gale opens at Keith's next week.

Georgie Dean Spaulding begins her season 5.

ST. LOUIS.—The Union Trust Building Casino and Roof-Garden still keeps up its high standard attractions, and this week, commencing last night, presents the following vaudeville attractions: Melville and Conway, Flora Moore, Belle Stewart, the Loring Sisters, Myrtle and Bonita, the De Forrest Sisters, and the Brothers Larose. The attendance continues good in spite of the cool weather.

Terrace Park, under a new management, C. W. Trefiny, opened up again last Thursday night with an excellent vaudeville performance, and it is hoped will do well. A change in programme was made to-night. Last night the French Fête was held at the Park, and the place was crowded with enthusiastic Frenchmen and their friends.

Max Gumpertz continues to furnish a strong list of attractions in the vaudeville line at the Suburban resort at Welles Station, and the attendance continues to be large. A new bill went into effect to-night.

Little Miss Minette L. Wheeler, who danced week before last at Uhrig's Cave, left for New York to-day accompanied by her mother, where she will become a pupil of Collier.

CLEVELAND, OHIO.—Wood and Irving's Big Specialty company will be the attraction this week at the Park Pavilion, with Pauline Batchellor, the great burlesque artist, re-engaged, and the following well-known people: Will Nankeville, tenor; Clyde Phillips and Rosa Naynon in comedy sketch; Jack and Clara Dempsey, Wood and Irving in specialties, and the Gilmore sisters, vocalists and dancers.

Bertha and John Gleason, of James R. Waite's company, pleased the audiences at the Park Pavilion last week with their songs and dances, giving some very fine clog dancing.

The singing of Pearl Andrews was one of the features at the Pavilion last week. Miss Andrews will fill an engagement next week at Toledo.

E. C. Rogers and Jim Manning, of the William Barry co., have been spending their vacation at their home in the city.

Bert. C. Gagnon, who last season was with the Albion London Empire Entertainers, made quite a hit at the Pavilion last week in his descriptive songs.

Dashington and Barry, the dancers and all-round knock-about comedians, give a good exhibition, and will be seen with Cleveland's Minstrels the coming season.

Pauline Batchellor has been specially engaged by Rice and Barton as leading lady for their Rose Hill company the coming season. Miss Batchellor leaves for New York next week, after her engagement at the Park Pavilion.

Professor Burns, the champion high diver, gave an exhibition at Forest City Park yesterday.

Innes' Band will be the attraction at Euclid Beach Park every afternoon this week.

W. Campbell, an old circus man, of Wauseon, Mich., will be a partner of Manager Frank Drew, of the Star Theatre next season.

A new resort named Clifton Place, at Rocky River, opened yesterday. The proprietor has engaged Colonel Hamilton to give dramatic spectacular peoductions in a large pavilion. The Last Days of Pompeii was given yesterday, the exhibition being free.

Santanelli will keep a man in a trance at Army and Navy Hall all week, commencing to-night.

PHILADELPHIA, PA.—The popular Bijou Theatre is kept cool those days by a liberal use of ice in the chambers under the auditorium, giving a free circulation of air, making it pleasant and enjoyable to sit through the first-class programme presented here this week. Their act is a manipulation and combination of comedy-wrestling and boxing, which is delightful to witness. Charles A. Loder in German comedy, Smith and Campbell, James A. Chase, Guyer and Goodwin, Richmond and Glenroy, Hamilton and Glynn, the Donavans, Stinson and Merton, Allen and West, Minnie Lee, Eddie and Josie Evans, the Brown Brothers, and the Lundgreens complete the many excellent olio features to large patronage.

The Star Theatre, on Eighth Street, situated between the Bijou and Forepaugh's, is now being occupied as a merry-go-round, and as an additional card to attract the passers on this great thoroughfare announce the Pickaninny Minstrels.

This week at the Lyceum the London Sports Burlesque company hold the boards, introducing Burke and Hart, Frido and Griffin, Dunn and Mack, Ida Howell, Rose Lee, and Alice Leslie. The concluding burlesque, Our Minnie, a skit on the opera Erminie, made a hit.

TORONTO, ONT.—HANLAN'S POINT: The roof-garden under the management of Messrs. Ramsay and Rich is becoming decidedly popular, and the attendance is increasing at every performance. An excellent bill is offered the patrons this week, including Mitchell and Lorraine, Ozoo, Price and Watson, two clever comedians who made a hit; and Ramsay and Rich.—ITEM: The Toronto Ferry Co's. Island Track, under the direction of J. H. Gerrie, is one of the features of this pleasure resort. The co. are not lax in offering the public variety in athletics, which is greatly appreciated.

HAMILTON, ONT.—HAMILTON BEACH PAVILION (J. S. McGee, manager): This place closed on account of poor business; too many free attractions goin on in the city.

QUEBEC, QUE.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): Harry Semon's Extravaganza co. closed their week's engagement 6. Owing to the extreme heat business was only fair.—JACQUES CARTIER HALL (Randolph Daly, manager): Harry Semon's Extravaganza co. 8-10; fair business. ITEMS: Grace Cleveland and little Frances Cleveland joined Harry Semon's co. here 8.—R. Daly has rented the Jacques Cartier Hall, and under his able management we hope to have some good cos. at this house next season. This house is situated in the centre of St. Roch, a large suburb of Quebec, and good vaudeville cos. are always sure to draw good houses.

SPOKANE, WASH.—PEOPLE'S THEATRE (John W. Considine, manager): William Morse in Struggle for Life, Kittie Edmunds, the favorite little vocalist, in popular songs, Walter Reed, the comedian, in specialty work, and Sadie Fairfield in new terpsichorean evolutions. Sam Lang and Dollie Sharpe produced a musical sketch full of bright ideas, new songs and dances. The comedy, Oh, Carry Me Out! was well presented.

ANDERSON, IND.—CASINO VARIETY THEATRE (Miller and Miller, managers): This house is closed for the season. Do not know if they will re-open this Fall or not. The new Nicholson bill, passed by the last Indiana legislature, does away with selling drinks in variety theatres. There is also trouble between the two owners, Miller and Miller.

MINNEAPOLIS, MINN.—The Four Nelson Sisters, female acrobats; Mlle. Olive, Harding and Little Ah Sid are among the attractions at the Lake Harriet Pavilion at Minneapolis, Minn., for the week of 14.

BINGHAMTON, N. Y.—ROSS PARK: Big vaudeville bill for week of 8-13. Among the numbers of excellent specialties the bar performance of the Patterson Brothers and the singing of the Magnolia Quartette is worthy of special mention.

NIAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers): Welsh and Welsh, Carrie Scott, Bertha Clarrence, Jennie Leary, May Raisly, A. C. Lawerance appeared 8-13. The Welsh and Welsh knockabout team hold as the leading attraction, and the original song of Carrie Scott is receiving many encores.

SARATOGA, N. Y.—HOTEL TODD SUMMER GARDEN (D. Kirkpatrick, manager): The new entertainers for the Garden week of 8-13 were the Davenport Sisters, direct from Proctor's Theatre, in descriptive ballads; Isabella Wolford and Edith Leicester sopranos; also Signor H. Pietrangelo, grand opera baritone.

KANSAS CITY, MO.—NOVELTY THEATRE: Week of 8-13: Kelly and Daly, Lucy Daly, Hodgkins and Leith, Sam Mayfield, Finnegan and Gordon, Mike Whalen, Stewart and Hodges. Week of 15-20: George D. Averty, the Kherns, Hodgkins and Leith, Lydi Temple, Mike Whalen, Stewart and Hodges, the McCartys, Finnegan and Gordon, Byron and Langdon.

NEWBURGH, N. Y.—SANDANZ VAUDEVILLE AND CONCERT GARDEN (Charles Rall, manager): This resort was opened last week at Sandanz Place near Orange Lake electric road and has proved a success, their business being very large. Professor Alfred Ebers, Thomas Cunningham, and J. Cahill with Paddy Maher, Bessie Allen, and Emma Ravelle go to make up a splendid entertainment for the week of 8-13.

ENGLEWOOD, ILL.—BIJOU THEATRE (Wallace and Constantine, managers): The management were disappointed in getting their chairs, and the opening is postponed indefinitely.

YORK, PA.—HIGHLAND PARK AUDITORIUM (Street Railway Company, managers): The amusement season at this point was opened by the Carleton Mandolin Club with a three-day engagement, to fair business 8. The Imperial Hungarian Band concluded a two-weeks' engagement 6, and were re-engaged for two weeks longer. The business is immense. The band after the conclusion of this engagement will return early in August to remain throughout the season.

HOLYOKE, MASS.—THE PAVILION (F. F. Murray manager): Barr and Evans, Omega and Gordon, Nettie Von Bieg, Swan and Bambard, and a chorus of ten ladies appeared in vaudeville and burlesque 8-13. Nettie Von Bieg made an immense hit.—ITEM: Eva Tanguay and Alex. Cameron are spending the season a their homes here.

LACROSSE, WIS.—THEATRE (J. Strasilipka, manager): The first variety entertainment seen here in years was given by the Alhambra Vaudevilles, who opened a week's engagement to medium business 8. The co. includes Pete Baker, the German comedian Bernard Dyllyn, the character singer; Ada Mooney the wing dancer; Prof. Burk's Dog Circus and several other good specialists. Judging from the liberal applause, theatregoers welcomed the change.

PORTSMOUTH, O.—Mine Host Pendleton, of the Gilt Edge Garden, will open a variety theatre 14. He has just returned from Cincinnati, where he went to engage people.—Dave O'Brian has returned to Cincinnati.

SANDUSKY, O.—CEDAR POINT (Charles Baetz, manager): Jessie Lindsay, the great dancing soubrette and Spanish Nic-Nac and toe dancer, Marie Darcey, the soprano and descriptive vocalist, assisted by the Great Western Band, appear 8-13. A grand balloon ascension and parachute leap by the famous aeronauts, Baldwi Brothers, will be a special attraction 14.

PARKERSBURG, W. VA.—CASINO (James Lavin manager): The Malcoms, Laura Lawrence, May Johnson, Marie De Wolf, and The Wareings appeared to good business week of 8-13. The engagement has been extended to 15-20. The Streets of Cairo, by home talent, under the auspices of the U. R. K. of P., closed on 5. The affair lasted six days, and was both pleasant and profitable.

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